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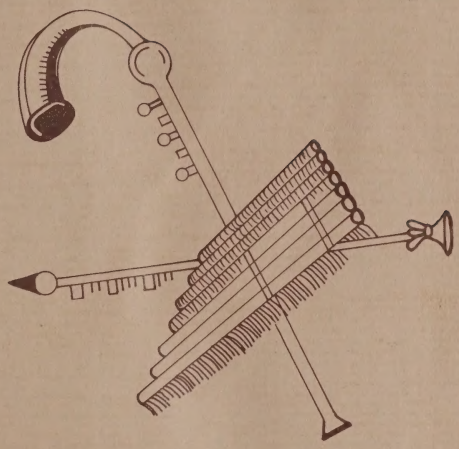

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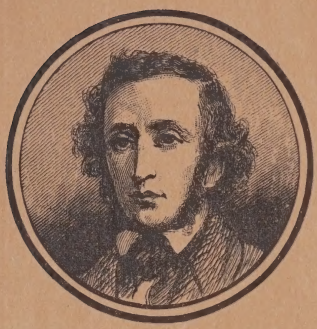

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NOVELLO'S ORIGINAL OCTAVO EDITION.

THE REDEMPTION

A SACRED TRILOGY

WRITTEN AND COMPOSED BY

CHARLES GOUNOD.

THE PIANOFORTE ACCOMPANIMENT ARRANGED BY
BERTHOLD TOURS.
THE ENGLISH TRANSLATION BY
THE REV. J. TROUTBECK, D.D.

PRICE FIVE SHILLINGS.
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TO

HER MOST GRACIOUS MAJESTY

THE QUEEN

THIS WORK

IS, WITH THE GRACIOUS PERMISSION OF

HER MAJESTY,

HUMBLY DEDICATED, BY HER MAJESTY'S
MOST DEVOTED AND HUMBLE SERVANT,

CHARLES GOUNOD.

THE REDEMPTION.

COMMENTARY BY THE AUTHOR.

This work is a lyrical setting forth of the three great facts on which depends the existence of the Christian Church. These facts are: 1. The Passion and the Death of the Saviour. 2. His glorious life on earth from His Resurrection to His Ascension. 3. The spread of Christianity in the world through the mission of the Apostles. These three parts of the present Trilogy are preceded by a Prologue on the Creation, the Fall of our first parents, and the promise of a Redeemer.

THE PROLOGUE.

A. The Creation. An instrumental introduction, descriptive of Chaos. "And the Spirit of God moved upon the face of the waters. And God said, Let there be light: and there was light."

B. Creation of Man, priest and king of Nature. His Temptation and Fall. Sacrifices ineffectual. A Divine Mediator necessary. First occurrence of a melody typical of the Redeemer, both God and Man.

C. Promise of the Redeemer. (Second occurrence of the typical melody.) The decree of Redemption in the counsels of the Eternal. *Mystic Chorus.* — Annunciation of the Mystery of the Incarnation to the Holy Virgin. (Third occurrence of the typical melody.)

PART I.

"CALVARY."

I.

Recitatives. Condemnation and sentence of Jesus. Insults and outrages. Answer of Jesus.

The going up to Calvary.

This division of the first part of the work includes six distinct numbers, which, however, are linked together so as to form a single musical series.

1. An instrumental march, representing the brutality of the pagan force dragging Jesus to execution.

2. A lamentation, for female voices, representing Christian compassion, of which the musical setting, accompanied by the wailing notes of the orchestra, is borrowed from the Hymn in the Catholic Liturgy, "Vexilla Regis prodeunt" ("Forth the Royal Banners go").

3. Resumption of the instrumental march No. 1.

4. Lamentations of the Holy Women, on seeing Jesus fall under the weight of the Cross.

5. Words of Jesus to the Holy Women: "Ye daughters of Israel, weep ye not for Me, but weep ye for yourselves, and weep ye for your children."

6. Resumption of the instrumental march No. 1, but this time combined with the setting of No. 2, the continuous union of the two themes signifying the duration of both persecution and compassion throughout the ages of the world.

II. THE CRUCIFIXION.

Recitatives. Jesus arrives at the summit of Calvary. He is stretched upon the Cross:—His hands and feet are pierced by nails. The crowd insults and blasphemes Him. *Chorus.*—Mocking by the Priests. *Chorus.*—(Fourth occurrence of the typical melody.) Prayer of Jesus: "Pardon their sin, My Father." (Fifth occurrence of the typical melody.) The Saviour reproaches His people. *Mystic Chorus.*

III. MARY AT THE FOOT OF THE CROSS.

Recitatives. Jesus says to His Mother, concerning St. John, "Woman, behold thy son!" and to St. John, concerning the Virgin Mary, "Behold thy Mother!"

Quartet and Chorus. Mystic lamentation. The Holy Virgin. Chant of the "Stabat Mater" from the Catholic Liturgy, assigned to the orchestra, and accompanying the solo voice in the mystic lamentation.

Choral. The same combination, the chorus, in unison, singing the theme of the lamentation, the organ intrusted with the liturgical chant of the "Stabat Mater," and the orchestra expressing compassion for the sorrows of the Mother of Jesus.

IV. THE TWO THIEVES.

Recitatives.—Taunts of the impenitent thief. Humility and resignation of the penitent thief. Jesus promises him Paradise as the recompense of his faith. (Sixth occurrence of the typical melody.)—*Choral.* "Lord Jesus, Thou to all bringest light and salvation."

V. THE DEATH OF JESUS.

Recitative.—The darkness. *Orchestra alone.*—The last agonies of Jesus. His death.—The earthquake. *Recitatives and Orchestra.*

VI. THE CENTURION.

Recitative. The Centurion confesses the Divinity of Jesus.—*Choral.* The Church. Apostrophe to Death, conquered by the death of Jesus. Adoration of the Cross.

PART II.

"FROM THE RESURRECTION TO THE ASCENSION."

I.

Mystic Chorus. The doctrine of the Resurrection. Trumpets above: Orchestra, choirs, and organ. Christ is raised. Solo for horn and orchestra during the trumpet-calls from above. Choir and organ combined with the continuous trumpet-calls.

II. THE HOLY WOMEN AT THE SEPULCHRE.

Recitative.—Orchestra alone.—Recitative.—Conversation of the Holy Women on their way.—*Recitative.*—An Angel appears to them: he announces to them the resurrection of Jesus. This musical setting is supported by a harmonic combination in which the treble and the bass instruments of the orchestra maintain contrary motion, by a diatonic progression of tones and semitones, up to the moment when, at the words "He is risen," the melody and the bass suddenly move by the interval of a third, thus expressing that Christ, by His divine power, has triumphed over the grave and over subjection to Death.

III. JESUS APPEARING TO THE HOLY WOMEN.

Orchestra alone. The Holy Women, filled with both agitation and joy, set out again on their way, according to the command of the Angel, to announce to the Disciples, who have taken refuge in Galilee, the Resurrection of Jesus. (Instrumental theme of the preceding number.) Jesus appears to them in the way. Seventh occurrence of the typical melody in the orchestra, while Jesus is speaking. The Holy Women, after having worshipped the Saviour, rise up . . . Jesus disappears. They continue their journey.

IV. THE SANHEDRIM.

Recitative. Meanwhile, they that guarded the sepulchre, coming to themselves, find the tomb empty. They run in haste to the Sanhedrim, (Council of the Synagogue.) *Chorus.* "Christ is risen again. Vainly we kept a watch. Lo! the tomb open stands." Amazement of the Pharisees. *Chorus.* "Say ye that in the night His Disciples have come and stolen Him away." Humanity protests. *Chorus.* Denunciation of this mercenary imposture:—

"Now behold ye the guard, this your sleep-vanquished guard!"—

"For ages on your head shall contempt be outpoured."

V. THE HOLY WOMEN BEFORE THE APOSTLES.

Recitatives.—The Holy Women hasten to announce that they have seen Jesus. *Trio.*—Incredulity of the Apostles. *Chorus.*—"Blessed are they that believe." *Soprano Solo and Chorus.*

VI. JESUS APPEARING TO THE APOSTLES. THE ASCENSION.

Recitatives.—(Eighth occurrence of the typical melody.) Jesus gives the Apostles their mission. The orchestra takes up again the harmonic progression which accompanied the words of the Angel to the Holy Women at the sepulchre.

In the presence of the Apostles, Jesus ascends into heaven.

Finale. Above, celestial voices, harps and trumpets.

Chorus on earth; Orchestra, Organ.

The gates of heaven open before Him Who has conquered death.

Demand from the celestial choir: reply from the terrestrial choir.

The two choirs united: Orchestra, Organ.

Ninth and last occurrence of the typical melody, employing all the orchestra in unison, and supported by the full power of the organ.

PART III.

"THE PENTECOST."

I.

Prophetic Chorus. This number is a hymn in praise of the last age of Mankind, an age which will see the reign on earth of a great brotherhood, through peace and love, in a kind of last earthly Paradise, a foretaste of the blessedness of eternity.

1. An instrumental prelude, descriptive of the dawn of this age of bliss.
2. Chorus.
3. Soprano solo, celebrating the blessings of peace.
4. Repetition of the Chorus No. 2.

II. THE DESCENT OF THE HOLY GHOST.

Recitative.—The Apostles, in prayer, are awaiting, in the upper chamber, the fulfilment of the Divine promises.

Orchestra alone. The prayer of the Apostles.

Recitative.—Suddenly a sound as of a tempest fills the place where they are assembled. Tongues like as of fire descend upon the Apostles.

Recitatives.—A voice from Heaven proclaims to the Apostles that they may now go forth to the conquest of the world.

III. HYMN OF THE APOSTLES.

This division of the third part of the work, the last and one of the most highly developed of the Trilogy, comprises seven numbers, and gives a summary of the Christian faith.

1. The Apostles first proclaim the three great doctrines of the Incarnation of the Word, His eternal generation, and His continual presence with His Church. This first number is written in a style which is intended to recall the form and rhythm of the chants called "Proses" in the Catholic Liturgy.
2. *Quartet and Chorus.* "By faith salvation comes, and by peace consolation."
3. *Chorus.* His power manifested by miracles.
4. *Quartet.* "O come to Me, all ye that are sad and that weep."
5. *Semi-Chorus.* The Beatitudes.
6. Repetition of the theme of No. 1, with the whole choir, the orchestra, and the great organ.
7. *Final Coda.* Glorification of the Most Holy Trinity throughout all ages.

NOTE.—It was during the autumn of the year 1867 that I first thought of composing a musical work on the Redemption. I wrote the words at Rome, where I passed two months of the winter 1867-8 with my friend Hébert, the celebrated painter, at that time Director of the Academy of France. Of the music I then composed only two fragments: 1. The March to Calvary in its entirety; 2. The opening of the first division of the third part, the Pentecost. Twelve years afterwards I finished this work, which had so long been interrupted, with a view to its being performed at the Festival at Birmingham in 1882.

CH. GOUNOD.

THE REDEMPTION.

PROLOGUE.

THE CREATION.

ORCHESTRA.

THE FALL.

RECITATIVE.—*Narrator (Tenor).*

O Lord, when Thou didst rest from the work of creation,
Thou didst call very good the things which Thou hadst made:
Of the works of Thy hands, by Thy predestination,
Was the father of men appointed to be head;
And he, placed in a land of abundance and beauty,
Lived a pure happy life, under guidance of Duty;
And at length, of decay and of death knowing nought,
While in slumber infolded, would have been heavenward caught.

RECITATIVE.—*Narrator (Bass).*

But since he, in revolt, blindly refused to hearken
To Thy Divine command, that which Thou wouldst have done,
The deep shadow of death did his life newly darken,
As the shadow of sin on our faith has been thrown;
And to Man heaven was closed. Not by blood flowing often
Could Mankind ever hope the Lord's anger to soften:

RECITATIVE.—*Narrator (Tenor).*

But of the spotless Lamb whom Thy love doth provide
All the types incomplete shall be now set aside:
Thou by Thyself, O God, wilt accomplish this wonder,
So filling up the gulf which earth and heaven doth sunder:
In our flesh One will come, to be born and to die,
To prevail over death, exalting Man on high.
Thy blessed Son hath said:

THE PROMISE OF REDEMPTION.

CHORUS.—*Celestial Choir.*

The earth is My possession:
I leave My heavenly home
To atone for transgression:
O My Father, lo, I come.

PART I.

CALVARY.

No. 1.—RECITATIVE.—*Narrator (Bass).*

Then is Jesus condemned; and they bind Him, and they mock Him, on the head do they smite Him, in His face even spitting; the blood is also gushing out beneath the scourge. Then, when His tormentors ended their insult, He said, upon them casting a look sad and sweet:

SOLO.—*Jesus.*

If My deeds have been evil, bear ye witness against Me; if indeed I am guiltless, then wherefore smite ye Me?

RECITATIVE.—*Narrator (Bass).*

When the hour was at hand, the Lord with resignation
Went forth up to the mount, as a sinner to die.
For us gave He Himself as a willing oblation,
That in His holy blood, Man, by a new creation,
Might again be invested with grace from on high,
And at last might attain to eternal salvation.

MARCH TO CALVARY.

Orchestra, Soli, and Chorus.

CHORUS.

Forth the Royal Banners go,
Before our eyes appearing;
The Cross, in mystic glow,
Is power and love declaring:
To make us free doth One its bondage know;
As Man, the Lord Himself the weight of sin is bearing.

RECITATIVE.—*Narrator* (*Bass*).

And while Jesus went up the mount, and bore His Cross, there followed after women, who wept and bewailed Him.

SEMI-CHORUS.

Alas! they go then to put Him to death; it must be the Just One will perish. Behold, how He has fallen, a second time has fallen!

RECITATIVE.—*Narrator* (*Bass*).

And the Lord heard their words, and, turning to them, spake thus:

SOLO.—*Jesus.*

Ye daughters of Israel, weep ye not for Me, but weep ye for yourselves, and weep ye for your children. Jerusalem is faithless found.

CHORUS.

Forth the Royal Banners go,
Before our eyes appearing;
The Cross, in mystic glow,
Is power and love declaring:
To make us free doth One its bondage know;
As Man, the Lord Himself the weight of sin is bearing.

No. 2.—THE CRUCIFIXION.

RECITATIVE.—*Narrator* (*Tenor*).

Behold, when they are come to the place appointed, they extend on the Cross the Saviour's sacred limbs. He, though His eyes are dim with more than mortal anguish, yet turns on them a gaze full of Divine compassion. From His feet, from His hands, that are torn by the nails, the blood drops on the ground.

RECITATIVE.—*Narrator* (*Bass*).

Then with words they blaspheme Him, with looks do they deride, unrestrained is their fierceness. The passers-by come near to behold what is done.

CHORUS.—*The Passers-by.*

Ha! Thou that dost declare Thou destroyest the Temple, Thou that canst in three days build it again, hast Thou not power to save Thyself? Canst Thou not now come down? Save Thyself! Son of God, come Thou down from the Cross.

RECITATIVE.—*Narrator* (*Bass*).

The priests, hearing the cries, with mocking voices said:

CHORUS.—*The Priests.*

Can He not save Himself, He, the Saviour of others? See Him there! None to help, not a friend, no disciples. Is He King of the Jews? Let Him shew it to-day. If He be the Son of God, let His Father give ear, and release Him. Behold, let Him now come down from the Cross, and at once we believe on Him.

RECITATIVE.—*Narrator* (*Tenor*).

And the Lord, in His love for Mankind never failing,
On behalf of His slayers for pardon implores:

SOLO.—*Jesus.*

Pardon their sin, My Father, for they do not know what they do.

THE REPROACHES.

CHORUS OR QUARTET.

O My vineyard, come tell Me why thy grapes are bitter. What have I done, My people? Wherein hast thou been wronged? Did I not bring thee out from the land of the stranger? Made I thee not to pass through the depths of the sea? Sent I not food from heaven, and gave meat in abundance? Did manna ever cease till thou camest to Canaan? Reply, unthankful race! And thou, for all this love, preparest Me the Cross whereupon I shall die.

No. 3.—MARY AT THE FOOT OF THE CROSS.

RECITATIVE.—*Narrator* (*Tenor*).

And Jesus then, as down on the ground He was looking, saw at the foot of the Cross the disciple whom He loved; the same that on His breast at supper had reclined. Near unto him He saw His Virgin Mother. On her bent He an eye full of tender regard; and, shewing filial love unto her who had born Him, He said:

SOLO.—*Jesus.*

"Woman, behold thy son!"

RECITATIVE.—*Narrator* (*Tenor*).

Then, speaking unto John, He said:

SOLO.—*Jesus.*

"Behold thy mother!"

RECITATIVE.—*Narrator* (*Tenor*).

And the disciple took her that day to his home; her, as the sacred trust of an eternal love.

QUARTET AND CHORUS.

Beside the Cross remaining,
A face the Mother wears
Unresisting, uncomplaining,
And yet the grief she bears
Her heart in sunder tears.

Though He claim adoration,
On the Cross Jesus hangs;
Her soul, past consolation,
Knowing but lamentation,
Has a share in His pangs.

SOLO.—*Mary.*

While my watch I am keeping,
Ye that go by, sinners,
Gaze at the Mother weeping,
Torn by anguish unsleeping:
Ask if any one bears
Any grief like to hers.

CHORAL.

While her watch she is keeping,
Ye that go by, sinners,
Gaze at the Mother weeping,
Torn by anguish unsleeping:
Ask if any one bears
Any grief like to hers.

No. 4.—THE TWO THIEVES.

RECITATIVE.—*Narrator* (*Bass*).

While the crowd at their feet was gathering to view, from one of the thieves did railing proceed, and to Jesus he said, crying out, and blaspheming:

SOLO.—*The Impenitent Thief* (*Bass*).

Thou canst not be the Christ, else wouldst Thou save us all: first Thyself, us then likewise.

RECITATIVE.—*Narrator* (*Tenor*).

The other replied:

SOLO.—*The Penitent Thief* (*Tenor*).

Ah! and fearest thou not, inasmuch as thou art in the same condemnation? For that which we have done a due reward we suffer. As for Him who hangs here with us, wherein hath He offended, what hath He done amiss?

RECITATIVE.—*Narrator* (*Tenor*).

Then he turned toward Jesus a look as of hope, and said:

SOLO.—*The Penitent Thief* (*Tenor*).

O Lord, wilt Thou remember me when Thou comest in Thy Kingdom?

RECITATIVE.—*Narrator* (*Tenor*).

And the Lord was touched by the faith in pardon which he shewed, and, turning to him, spake thus:

SOLO.—*Jesus.*

In very truth say I to thee, To-day shalt thou be with Me in Paradise.

CHORAL.

Lord Jesus, Thou to all bringest light and salvation.
The man that trusts in Thee over Death will prevail;
And, though he die, in Thee will find his restoration.
O Saviour true, O mighty God, Thy Name we hail.

No. 5.—THE DEATH OF JESUS.

RECITATIVE.—*Narrator* (*Bass*).

Now from the sixth hour until the ninth hour the light of the sun was obscured, and darkness, as of night, came over all the land, from sight all things concealing.

THE DARKNESS.

ORCHESTRA.

RECITATIVE.—*Narrator* (*Bass*).

And about the ninth hour Jesus, in bitter anguish, with a loud voice cried out, as if, in face of death, invoking the unchangeable love of His Father:

SOLO.—*Jesus.*

My God, My God, why hast Thou forsaken Me?

RECITATIVE.—*Narrator* (*Tenor*).

When, at the last, the shadow of death was descending, raising His eyes to heaven, with a loud voice He cried:

SOLO.—*Jesus.*

My Father, into Thy hands I commend My spirit.

RECITATIVE.—*Narrator* (*Bass*).

Then gave He up the ghost, and all came to an end.

THE EARTHQUAKE.

RECITATIVE.—*The Narrators.*

And then the air was filled with a murmur unwonted, as if Nature herself for her Lord were lamenting; and the veil of the Temple was rent in twain throughout, and the rocks were rent, and the earth did quake, and the tombs were unclosed; and many of the saints that had fallen asleep rose again with their bodies; and they, after His resurrection coming forth, to the city returned, and by many were seen.

No. 6.—THE CENTURION.

RECITATIVE.—*Narrator (Bass).*

And when the Centurion, and they that were with him, saw the earthquake, and all the things that were done, they were amazed and afraid; and, glorifying God, they said, This man then was in truth the Son of God.

CHORAL.

For us the Christ is made a victim availing,
Yea, unto death, and the death of the Cross;
In vain our ancient foe will mankind be assailing.
To Him who now has died shall be triumph unfailing.
O Death, thou art discrowned, thou gainest only loss.
Faith unswerving, holy Hope, that unconquered remaineth,
Heavenly Love, ever young; for them thanks do we raise.
Thou, by Whose Death and Passion Man unto heaven attaineth,
O Christ, Thee we adore, and unto Thee give praise.

PART II.

FROM THE RESURRECTION TO THE ASCENSION.

No. 1.—CHORUS.—*Prophetic Choir.*

Saviour of men, we know that for ever Thou livest:
We know that to the dead resurrection Thou givest:
Yea, all them that are sleeping from the grave Thou wilt bring,
So that, to life restored, we shall see Thou art glorious,
Whenas Death, over whom this day Thou art victorious,
Has fled before the Lord and King.

No. 2.—THE HOLY WOMEN AT THE SEPULCHRE.

RECITATIVE.—*Narrator (Tenor).*

Now when the Sabbath was past, Mary Magdalene, and Mary the mother of James, and Salome, came, bringing spices wherewith to anoint Him; and they came to the tomb of the Master whom they loved. Day was dawning, as on their lonely way they were going, their hearts full of the thought of their sweet ministration. They as they went said to themselves.

TRIO.—*The Holy Women.*

How shall we by ourselves have strength to roll away the stone from the tomb? Is there no one who will aid us? Who will look on our distress?

RECITATIVE.—*Narrator (Tenor).*

The newly risen sun with his life-giving rays the hill of Calvary was gilding, ere these devoted women had arrived at the tomb. To the threshold at once they directed their eyes, and they saw the stone rolled away from the entrance into the tomb. Behold, one that in face was like unto lightning, and was arrayed in dazzling apparel, stood at their side, as they thought thereupon. When the Angel appeared, the women were affrighted. Then said the Angel to them:

SOLO.—*The Angel.*

Why seek ye the living among the dead? Are the words of the Lord now no longer remembered? But let your hearts be glad, and full of comfort. Ye are seeking the Lord, but He is risen again; behold! the very place where His body was laid. His sacred limbs themselves have these grave-clothes been swathing. But depart, and tell His disciples He goeth into Galilee, according as He said; there shall ye see Him again.

RECITATIVE.—*Narrator (Tenor).*

Bright with pure heavenly beauty did the face of the Angel at the moment appear. At the words they had heard, filled with sacred awe, the women went on their way.

No. 3.—JESUS APPEARING TO THE HOLY WOMEN.

RECITATIVE.—*Narrator (Tenor).*

And behold, as they went on their way, the Lord Himself unto them came, and said, when He appeared:

SOLO.—*Jesus.*

All hail! Blessed are ye women. All the things ye have done, all the tears ye have been shedding, signs of a faithful love, have their reward in heaven. Be not afraid, but go, tell ye My brethren they shall see Me, and they shall then sorrow no longer. Depart quickly, and say to them that ye have this day seen the Lord.

RECITATIVE.—*Narrator* (*Tenor*).

And they fell at His feet, and, holding them, they worshipped: and the Lord disappeared. The women then arose, and continued their journey.

No. 4.—THE SANHEDRIM.

RECITATIVE.—*The Narrators.*

Now when these things were done, lo, the watchers came to the city, they that till morning guarded the tomb; and they told to the priests all the things they had witnessed.

CHORUS.—*Soldiers of the Watch.*

Christ is risen again. Vainly we kept a watch. Lo, the tomb open stands. This in truth is a sign. Jesus Christ, He Whom some as a prophet regarded, the Just One, and was He more than mortal?

RECITATIVE.—*Narrator* (*Bass*).

The priests and the elders were greatly amazed; but at length, consulting together, to the soldiers they gave large money, and they taught them:

CHORUS.—*The Priests* (*Tenor*).

Say ye that in the night His disciples have come, while ye were fast asleep, and stolen Him away. If the matter should come to the Governor's ears, and if he should resolve to punish guards who sleep, we will rid you of care. Rely on us, we will persuade him.

CHORUS.

Now behold ye the guard, this your sleep-vanquished guard!
Ah! ye priests who conspired, ye yourselves were in slumber,
What time ye to the shameless betrayer did number,
In return for his deed, that agreed-on reward.
To the crime ye were blind; yet does Justice record
That through gold, which the hand of the traitor did cumber,
For ages on your head shall contempt be outpoured.

No. 5.—THE HOLY WOMEN BEFORE THE APOSTLES.

RECITATIVE.—*The Narrators.*

Now while by their bitter sorrow the disciples were dismayed, for their comfort they bethought them of the promise of their Master, that they should see Him again. But so it was, when the tidings were brought them, their faith displayed itself as inconstant and doubtful.

TRIO.—*The Holy Women.*

The Lord, He is risen again:
To our sight and to our hearing
Have wondrous signs been appearing:
He doth Manhood yet retain.
The Lord, He is risen again.

Him we saw, when home returning
At the breaking of the day;
Our hearts are within us burning,
All grief and doubt passed away.
The Lord, He is risen again.

CHORUS.—*The Disciples* (*Tenor and Bass*).

Though we fain would have believed you,
Some form surely has deceived you,
Some phantom, seen in the night.
From trusting what you have told us
Lack of witness must withhold us:
We rely on hearing and sight.

SOLO (*Soprano*) AND CHORUS.

From Thy love as a Father,
O Lord, teach us to gather
That Life will conquer Death:
They who seek things eternal
Shall rise to light supernal
On wings of lowly faith.

No. 6.—JESUS APPEARING TO THE APOSTLES.—THE ASCENSION.

RECITATIVE.—*Narrator* (*Tenor*).

The apostles that were left at evening met together, the doors now being shut; and, while they were assembled, the Lord Himself came, and stood in the midst. They were greatly afraid at the sight, but He said:

SOLO.—*Jesus.*

Be not afraid, it is I! your heart need not be troubled. Behold! for I am not a shadow, an apparition; I am such as I was when I walked on the sea. Behold! for a spirit can have neither flesh nor bones.

RECITATIVE.—*Narrator* (*Tenor*).

And the disciples did obeisance; and they fell on their knees, in fear, giving Him worship: and the Lord then approached, and said:

SOLO.—*Jesus.*

Arise, and hear! All authority is Mine in heaven and on the earth, and by you shall witness be borne unto Me. To all the nations bear the news of salvation. Depart, give them the word which I gave unto you, baptising them in the Name of the Father, and of the Son, and of the Holy Ghost. I leave you My peace, and I am with you alway, yea, to the end of the world.

RECITATIVE.—*Narrator* (*Tenor*).

After this to a mountain led He them forth, and then, lifting up His hands, as in blessing, He departed, and ascended into heaven.

CHORUS.

Unfold, ye portals everlasting,
With welcome to receive Him ascending on high.
Behold the King of Glory! He mounts up through the sky,
Back to the heavenly mansions hasting.
Unfold, for lo, the King comes nigh.

CHORUS.—*Celestial Choir* (*Soprano*).

But Who is He, the King of Glory?

CHORUS.

He Who Death overcame, the Lord in battle mighty.

CHORUS.—*Celestial Choir* (*Soprano*).

But Who is He, the King of Glory?

CHORUS.

Of hosts He is the Lord; of angels and of powers: the King of Glory is the King of the saints.
Unfold, ye portals everlasting,
With welcome to receive Him ascending on high.
Behold the King of Glory! He mounts up through the sky,
Back to the heavenly mansions hasting.
Unfold, for lo, the King comes nigh.

PART III.

THE PENTECOST.

No. 1.—CHORUS.

Lovely appear over the mountains
The feet of them that preach, and bring good news of peace.

SOLO.—*Soprano.*

Ye mountains, ye perpetual hills, bow ye down.
Over the barren wastes shall flowers now have possession.
Dark shades of ancient days, full of hate and oppression,
In the brightness of joy fade away, and are gone.

In this age, truly blest more than ages preceding,
Shall the corn never fail from the plentiful ground;
Under the shining sky shall the lambs gaily bound;
Void of fear, undisturbed, safely shall they be feeding.
Then the timorous doves, wheresoever they fly,
Shall not fear any more the hawk's merciless cry.

CHORUS.

Lovely appear over the mountains
The feet of them that preach, and bring good news of peace.
Ye mountains, ye perpetual hills, bow ye down.
Over the barren wastes shall flowers now have possession.
Dark shades of ancient days, full of hate and oppression,
In the brightness of joy fade away, and are gone.

No. 2.—THE DESCENT OF THE HOLY GHOST.

RECITATIVE.—*Narrator* (*Tenor*).

Upon the day of Pentecost it came to pass, that in one place, with one accord, the disciples, according as they were wont, were praying, while they waited for the promise of God.

THE APOSTLES IN PRAYER.

ORCHESTRA.

RECITATIVE.—*Narrator* (*Bass*).

Lo, there came a mighty sound, a sound as of a tempest, and it filled all the place in which they were assembled. Then tongues to them appeared, and were parting among them. The tongues were like as of fire; and on each one of the chosen band it was sitting. On a sudden appeared the tongues that were like as of fire, parting among the band.

RECITATIVE.—*The Narrators.*

At once the Spirit came upon them: a holy rapture, their very souls possessing, both inflames and inspires them: these untaught simple men, these hearts with terror chilled like to heroes appear, in their zeal for the faith

SOLO.—*A Voice from Heaven* (*Soprano*).

Go ye forth on your way: the Lord Himself will guide you:
Unto death be ye faithful, whatever betide you.
Through the world go ye forth, unto you it is given
To preach the tidings glad of the Kingdom of Heaven.

No. 3.—HYMN OF THE APOSTLES.

CHORUS.

The Word is Flesh become: thus begin we the story:
Full of grace, full of truth, is He.
In the womb of a Virgin did He veil the glory
Of His eternal Majesty.

He is before the worlds, all light from Him we gather,
God, holy, just, and true, is He;
And, like the Holy Ghost, is one with God the Father
In everlasting Trinity.

He has given us His flesh, the life of men to nourish,
Whence we His wondrous love may see.
By His love are we drawn in our inmost souls to cherish
Blessed hope of immortality.

QUARTET AND CHORUS.

By faith salvation comes, and by peace consolation.
Hearken! let all give ear to the Lord's declaration.

He has said, At My word have the blind had their sight, and the lame have been healed; the deaf likewise have heard; the dead from the grave have been recalled, and have risen; back to life and to light at My summons returning. He has said to all the unhappy, O come to Me, all ye that are sad and that weep, and I will give your souls the rest they long to find.

SEMI-CHORUS.

He has said, They are blessed, the poor in spirit, for they have the Kingdom of Heaven.

They are blessed that mourn, for they shall have comfort.

They are blessed, they that are meek.

They are blessed that hunger and thirst to be righteous.

They are blessed, they that are kind, pure in heart, seeking peace, falsely blamed for My sake; they the earth shall inherit, they shall have their reward in Heaven.

CHORUS.

The Word is Flesh become: thus begin we the story:
Full of grace, full of truth, is He.
In the womb of a Virgin did He veil the glory
Of His eternal Majesty.

He is before the worlds, all light from Him we gather,
God, holy, just, and true, is He;
And, like the Holy Ghost, is one with God the Father
In everlasting Trinity.

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PROLOGUE.

The Creation	... ...	1
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But since he in revolt ...	*Recit.* ...	[illegible]
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PART THE FIRST.

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Ah! and fearest thou not	*Recit.* ...	5[illegible]
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And the Lord was touched	*Recit.* ...	6[illegible]
In very truth I say to thee	*Recit.* ...	6[illegible]
Lord Jesus	*Choral* ...	[illegible]
Now from the sixth hour	*Recit.* ...	6[illegible]
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And about the ninth hour	*Recit.* ...	6[illegible]
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And when the Centurion ...	*Recit.* ...	7[illegible]
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Now behold ye the guard	*Chorus* ...	[illegible]
Now while by their bitter sorrow	*Duet* ...	1[illegible]
The Lord He is risen ...	*Trio* ...	1[illegible]
Though we fain would have believed you	*Chorus* ...	[illegible]
From Thy love as a Father	*Solo & Ch.* ...	1[illegible]
Be not afraid	*Solo* ...	1[illegible]
And the disciples did obeisance	*Recit.* ...	[illegible]
Arise and hear	*Solo* ...	[illegible]
After this to a mountain.	*Recit.* ...	[illegible]
Unfold, ye portals everlasting	*Chorus* ...	1[illegible]

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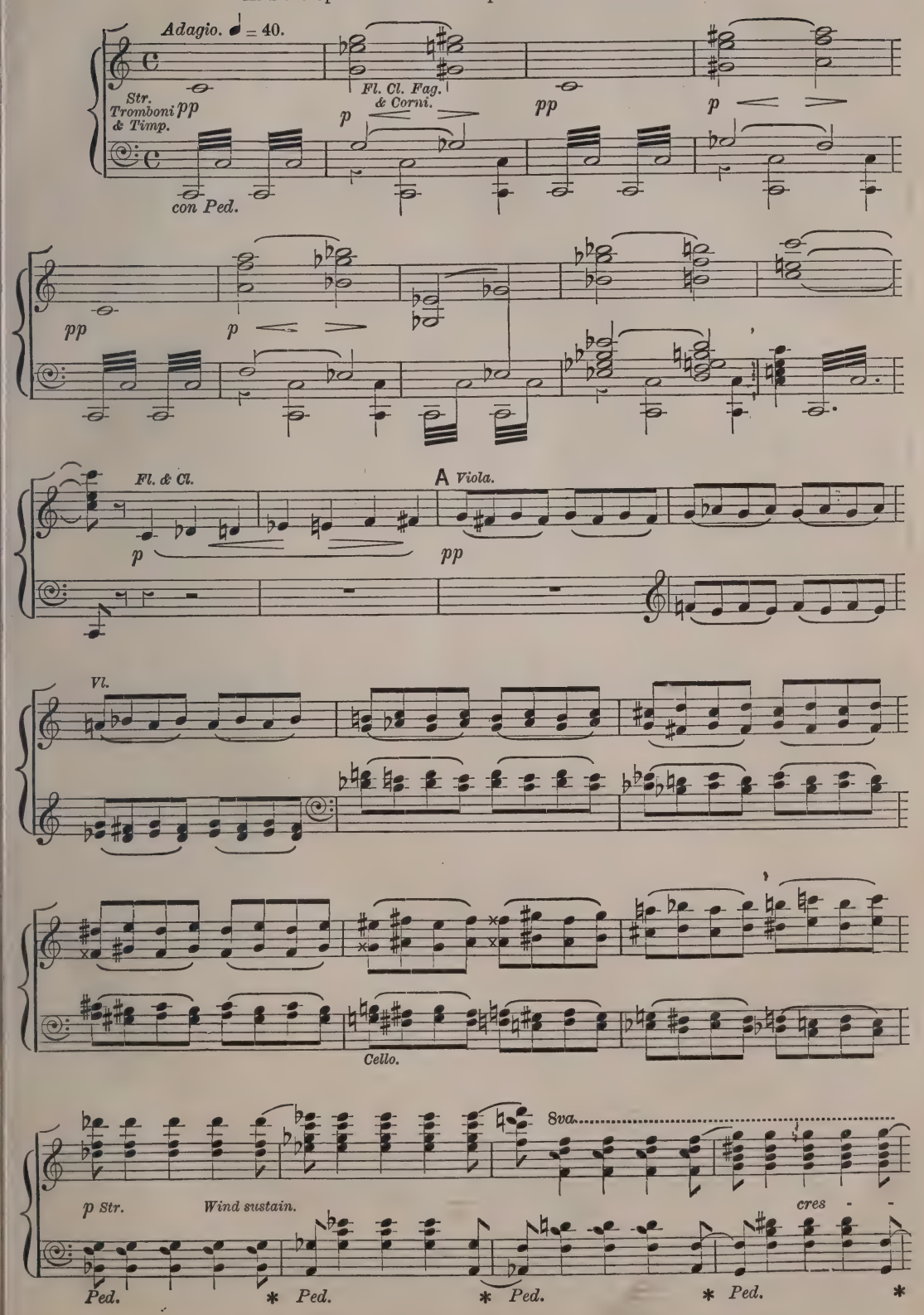
He has said at My words...	*Chorus* ...	[illegible]
He has said to all ...	*Quartet* ...	[illegible]
He has said, they are blessed	*Semi-Chorus*	[illegible]
The Word is Flesh become	*Chorus* ...	[illegible]

PROLOGUE.

(A.) THE CREATION.

"And the Spirit of God moved upon the face of the waters."



8va

- - cen - - do. . . . . molto. . . . . .

Ped. * Ped. * Ped. * Ped. *

8va

B

Tutti & Org.

fp

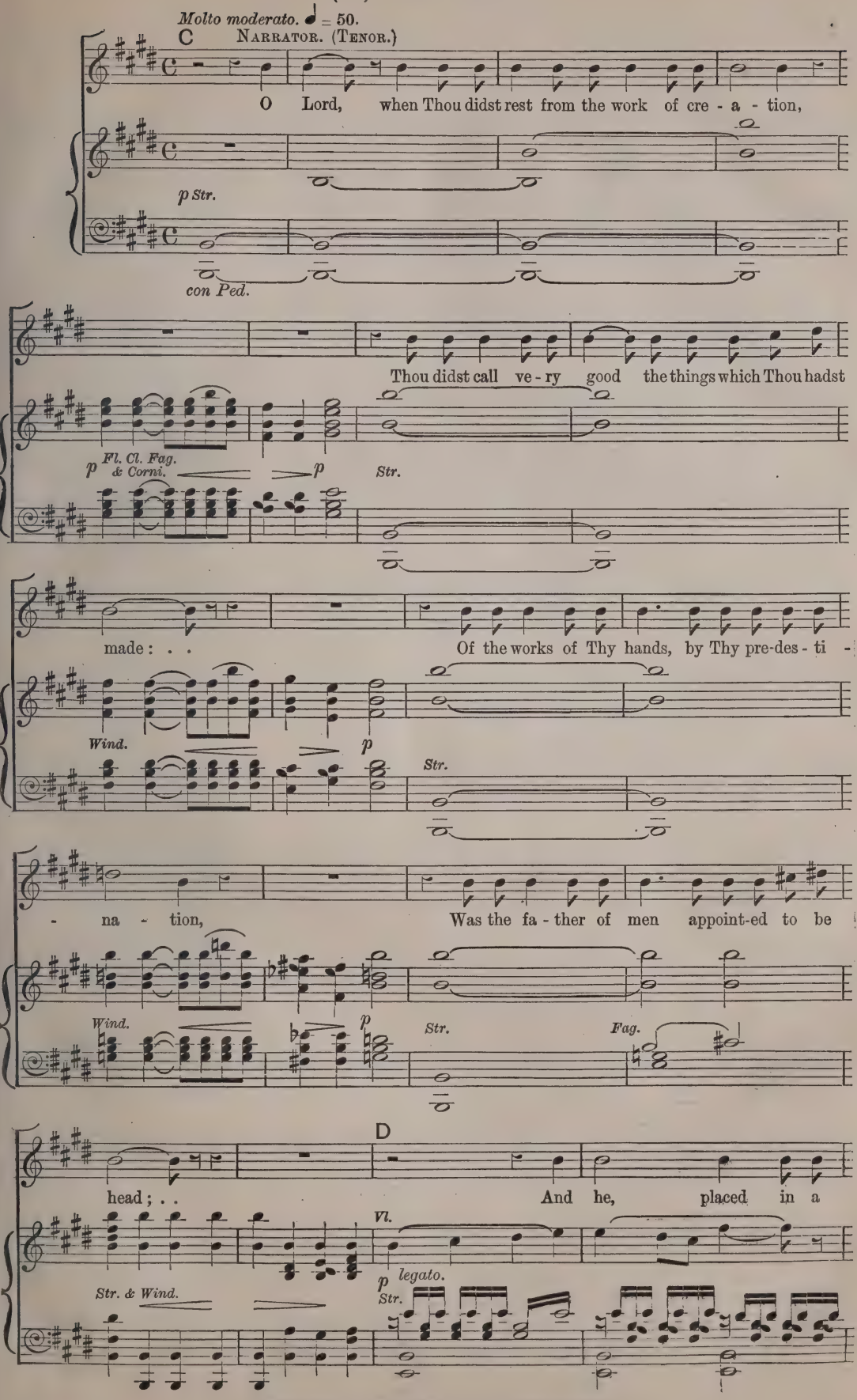
con Ped.

p

8va

cres. . . . . ff

(B.) THE FALL.


Molto moderato. ♩ = 50.
C
Narrator. (Tenor.)
O Lord, when Thou didst rest from the work of cre - a - tion,
p Str.
con Ped.
Thou didst call ve - ry good the things which Thou hadst
p Fl. Cl. Fag. & Corni.
p
Str.
made: . . Of the works of Thy hands, by Thy pre-des - ti -
Wind.
p
Str.
- na - tion, Was the fa - ther of men appoint-ed to be
Wind.
p
Str.
Fag.
D
head; . . And he, placed in a
Vl.
p legato.
Str. & Wind.
Str.

land of a-bundance and beau - - ty, Lived a pure hap- py

life, un-der guid - ance of Du - - - - - ty;

And at length, . . of de- cay and of death know - ing nought,

p *Str. & Wind.* *Corni.* *8va* *Ped.* * *Ped.* *

While in slum - ber in - fold - ed, would have been heavenward caught. . . .

8va *pp* *pp* *Harp.* *Ped.* * *Ped.* * *Ped.* * *Ped.* *

NARRATOR. (BASS.) E *Poco più mosso.*

But since he, in re - volt, . . blind - ly re-fused to

8va *Corni.* *Str.p* *Tromboni sustain.* * *Ped.* * *Ped.* * *Ped.* *

heark - en To Thy Di-vine com-mand, . . that which Thou wouldst have

done, . . The deep sha - dow of death . . did his life new-ly

dark - en, As the sha - dow of sin . . on our faith has been

thrown; . And to Man heaven was closed. . .

Andante.

p Str. & Wind.

Cl.

RECIT. *a tempo, grandioso.*

Not by blood flowing oft-en Could Mankind ever hope the

f *p*

Str.

F

Lord's an - ger to soft - en:

Moderato.

Str. Cl. & Fag.

ff

Molto moderato. ♩ = 52.

NARRATOR. (TENOR.)

But of the spot - less Lamb . .

f Str. *pp*

Ob. *p*

whom Thy love doth pro - vide . . All the types in-com - plete . .

G

shall be now set a - side: . . Thou by Thy -

Vl. Solo. *espress.*

p *dolce. Corni sustain.*

Str.

- self, O God, . . . wilt ac - comp - lish this won - der,

So fill-ing up the gulf . . which earth and heaven doth sun - der:

In our flesh . . . One will come, to be born and to die, . .

cres - - - - - cen - - - do.

. . . To pre-vail o - ver death, . . ex - alt - ing Man on

f *p*

H

high. . . Thy bless-ed Son hath said: . . .

pp *Corni.* *p* *Str. & Wind.*

Ped. * *Ped.* * *Ped.* * *Ped.* *

(C.) THE PROMISE OF REDEMPTION.

8va

- - - cen - do. *f* *f*

Str. *Cl.* *Wind.*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

dim.

CELESTIAL CHOIR. SOPRANO. 8 *voices.* *p* *cres.*

The earth is My pos - ses - sion, the

ALTO. 8 *voices.* *p* *cres.*

The earth is My pos - ses - sion, the

TENOR. 6 *voices.* *p* *cres.*

The earth is My pos - ses - sion, the

BASS. 6 *voices.* *p* *cres.*

The earth is My pos - ses - sion, the

p *p* *Organ.* *cres.*

Ped. *

dim. *p*

earth is My pos - ses - sion: I leave My heaven-ly home To a -

dim. *p*

earth is My pos - ses - sion: I leave My heaven-ly home To a -

dim. *p*

earth is My pos - ses - sion: I leave My heaven-ly home To a -

dim. *p*

earth is My pos - ses - sion: I leave My heaven-ly home To a -

dim. *p*

cres. *f*

- tone for trans - gres - sion: O My Fa - - - ther,

cres. *f*

- tone for trans - gres - sion: O My Fa - - - ther,

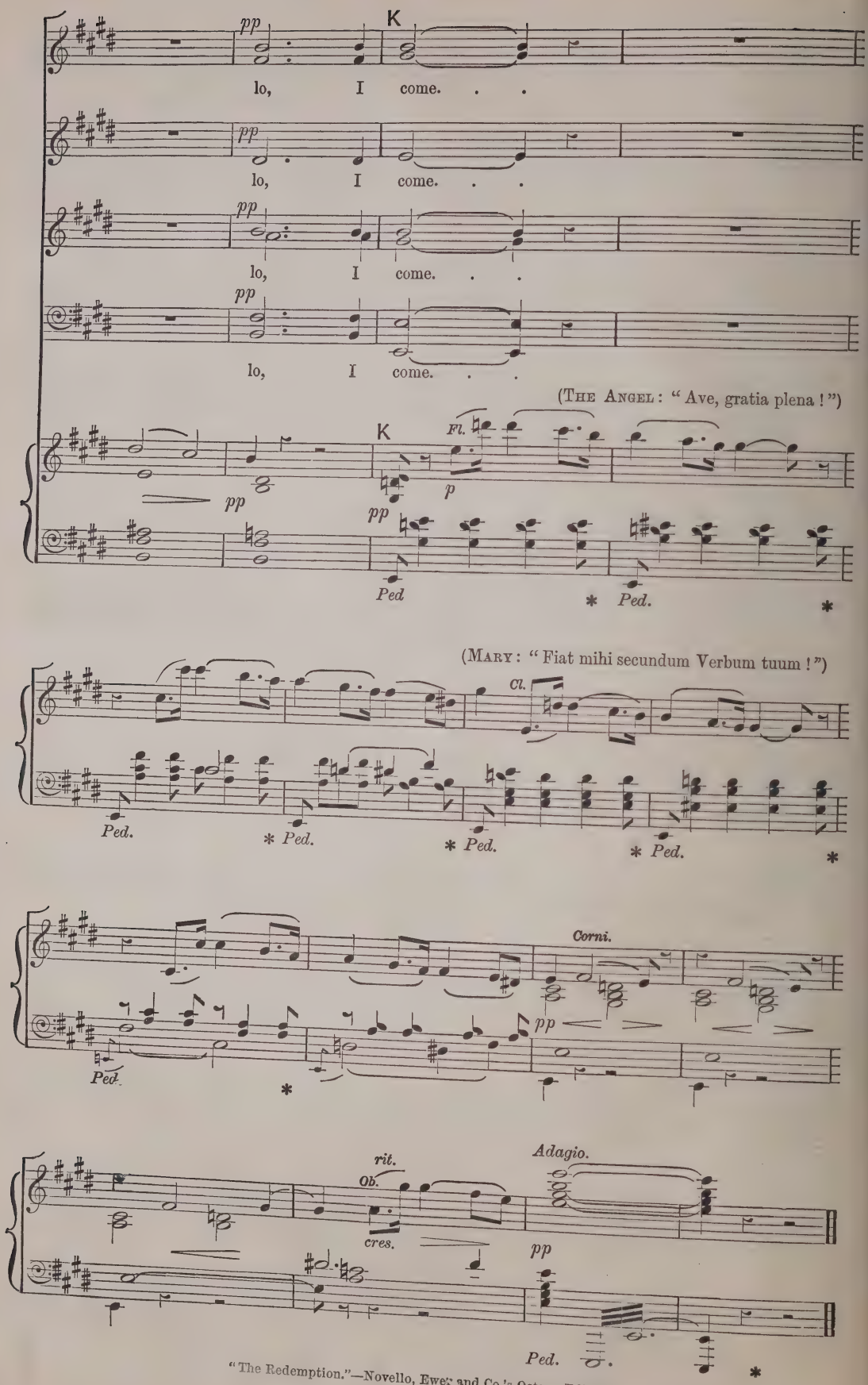
cres. *f*

- tone for trans - gres - sion: O My Fa - - - ther,

cres. *f*

- tone for trans - gres - sion: O My Fa - - - ther,

cres. *f* *Str. & Wind.*


K
pp
lo, I come. . .
lo, I come. . .
lo, I come. . .
lo, I come. . .
(The Angel: "Ave, gratia plena!")
Fl.
p
Ped
Ped.
(Mary: "Fiat mihi secundum Verbum tuum!")
Cl.
Corni.
rit.
Ob.
cres.
Adagio.

PART I.

No. 1. RECITATIVE.

Allegro. NARRATOR. (BASS.)

Then is Je - sus con - demned; and they

Allegro. ♩ = 112.

f Str.

f

bind Him, and they mock Him, on the

f *f* *f* *f*

head do they smite Him, in His face e - ven spit - ting;

f *f*

Molto moderato.

A

the blood . . is al - so gush-ing out . . be-neath the scourge. . . .

Molto moderato. ♩ = 54.

p

Then, . . when His tor - ment - ors end - ed their in - sult, He

said, . . up - on them cast - ing a look sad and sweet : . .

B *Moderato.* ♩ = 66.

JESUS.

If My deeds have been e - vil, bear ye wit - ness a - gainst Me;

p *Cor.* *Fl.*

Ped. * *Ped.* *

if in-deed I am guilt - less, then where - fore smite ye Me ? . .

pp

Ped. * *Ped.* * *Ped.* *

C *Moderato.* ♩ = 80. NARRATOR. (BASS.)

When the hour was at hand, . . the Lord . . with re - sig -

pp *Str. & Corni.*

Timp.

con Ped.

- na - tion Went forth up to the mount, ... as a sin - ner to

die. . . For us gave He Him - self as a will - ing ob -

- la - tion, That in His ho - ly blood, . .

Str.

Man, by a new cre - a - tion, Might a - gain be in -

- vest - ed with grace from on high, . . And at last might at -

Adagio.

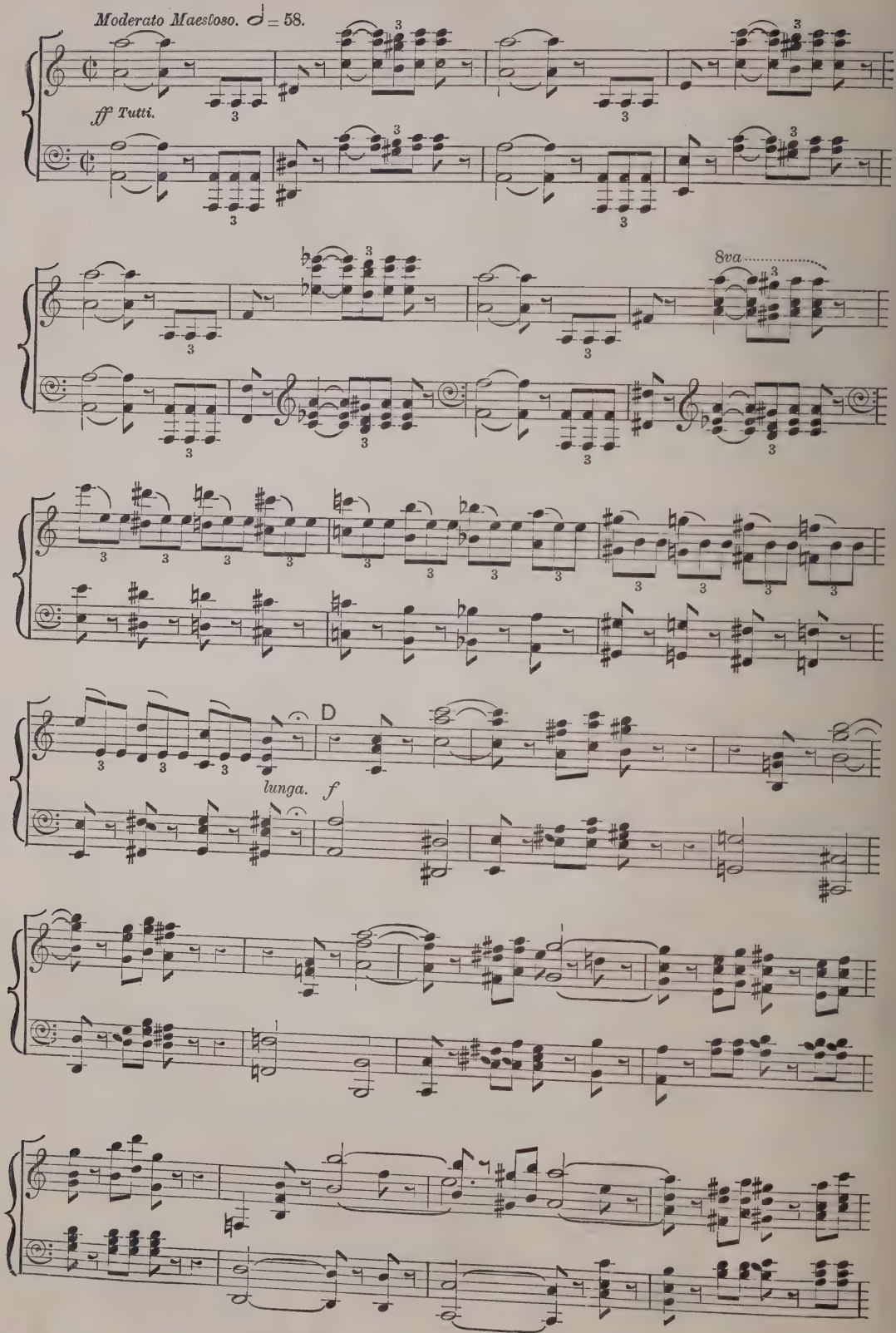
- tain to e - ter - nal sal - va - - - tion.

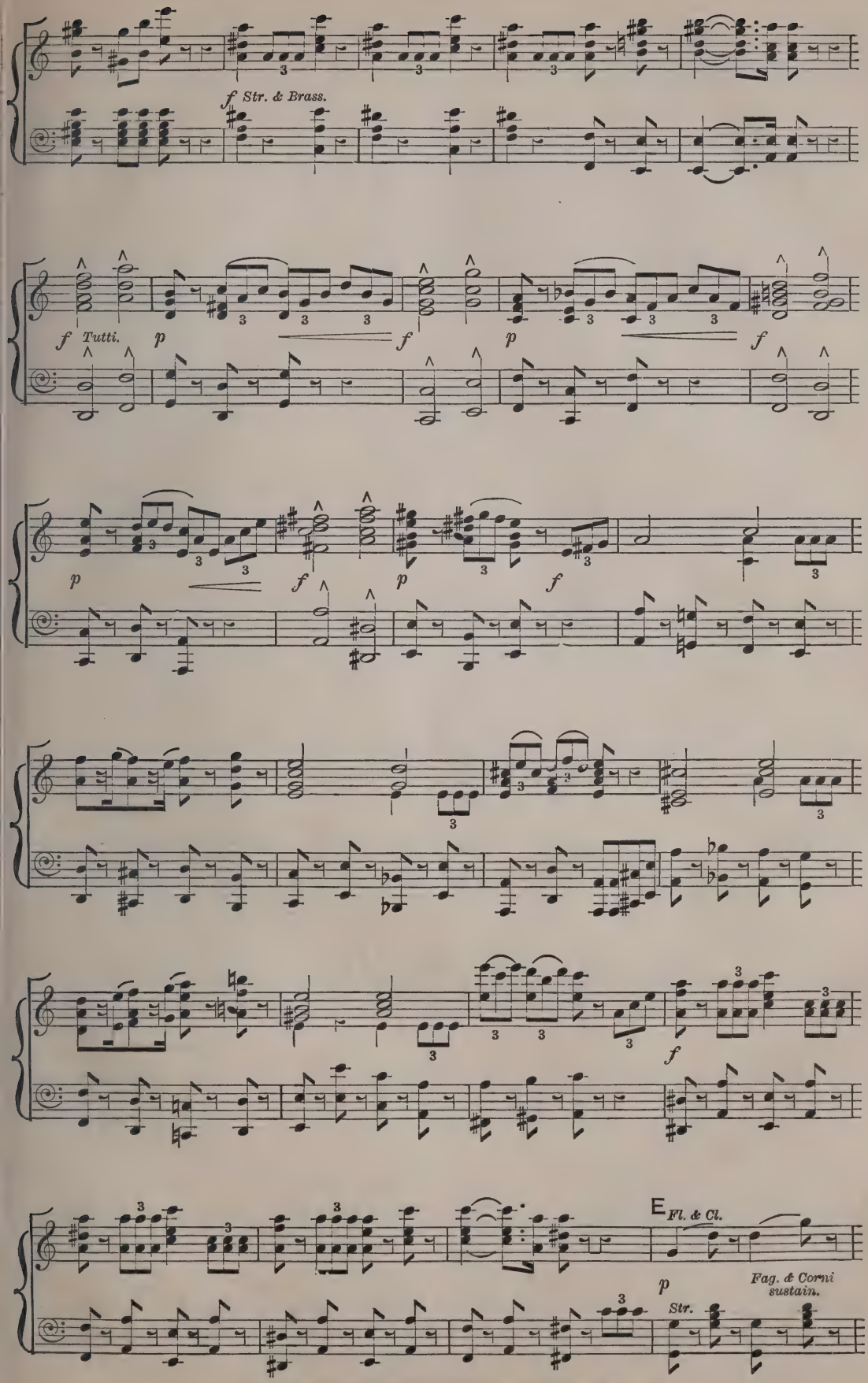
pp

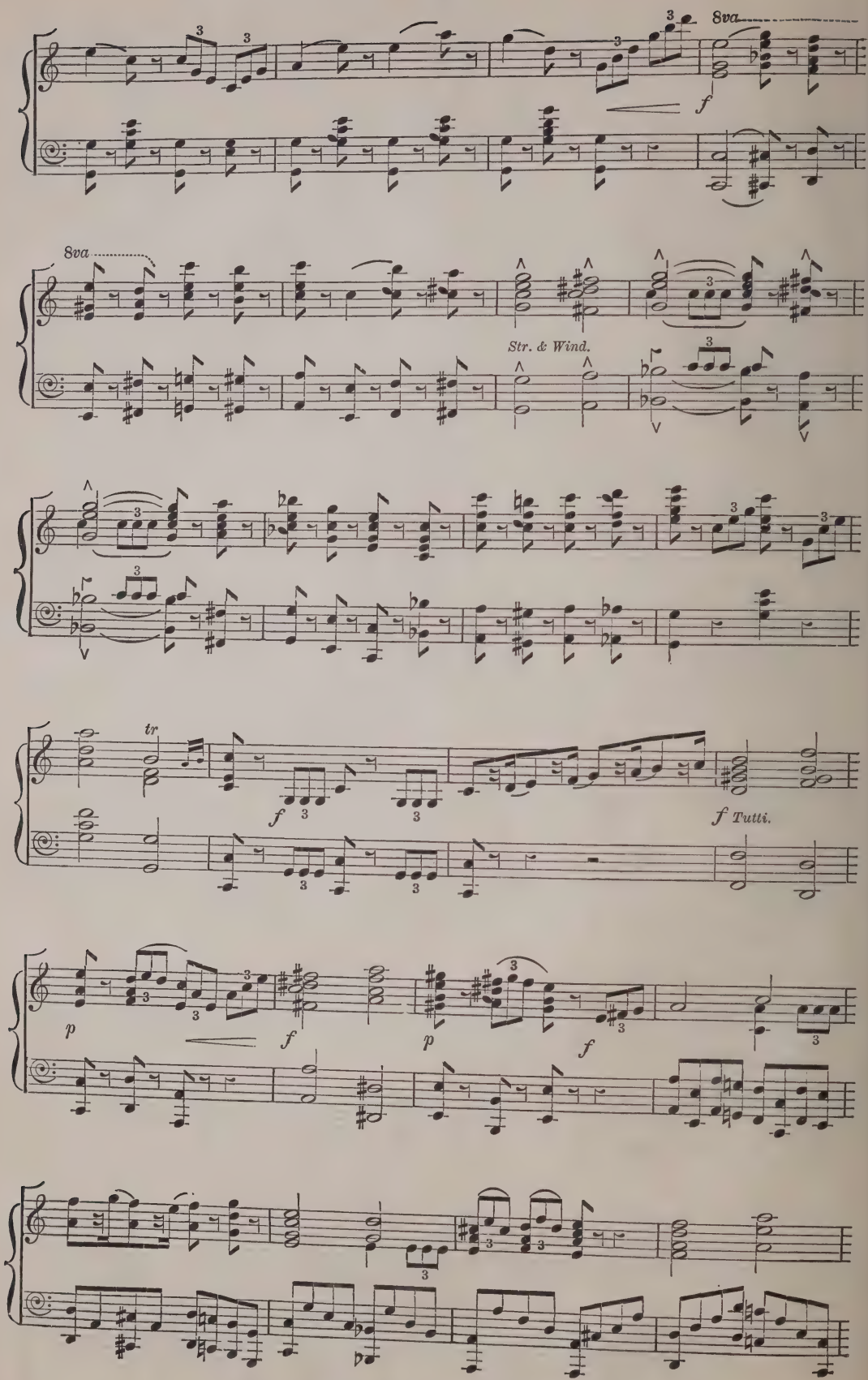
MARCH TO CALVARY.

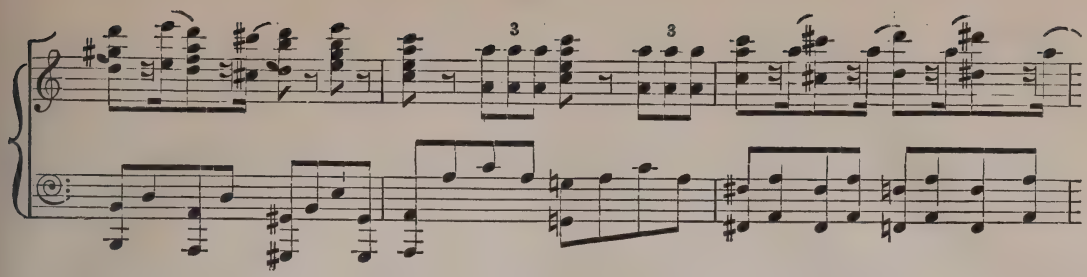
No. 1. (SUITE.)

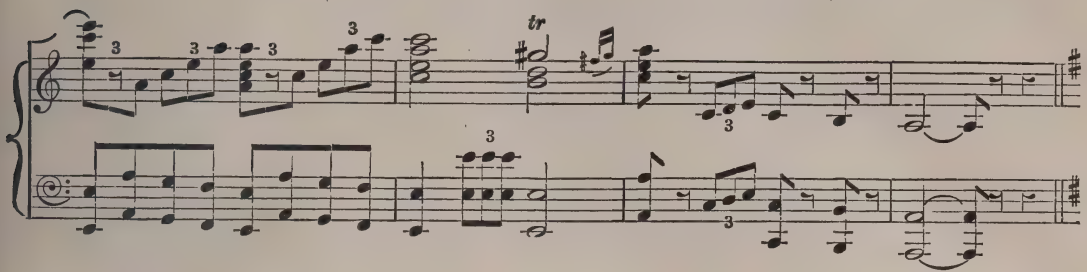
ORCHESTRA, SOLI AND CHORUS.

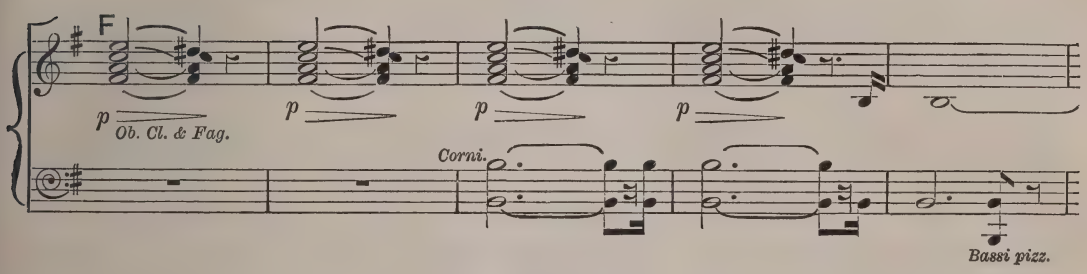


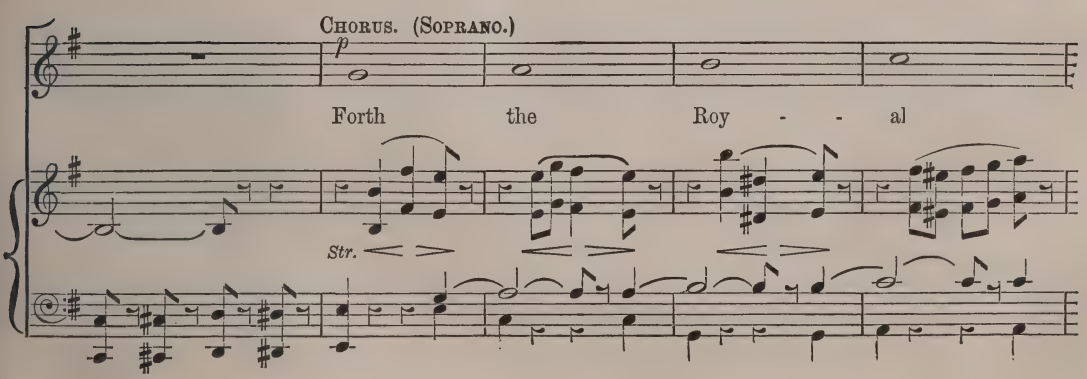

f Str. & Brass.
f Tutti.
p
f
p
f
p
f
p
f
f
E Fl. & Cl.
p
Str.
Fag. & Corni sustain.

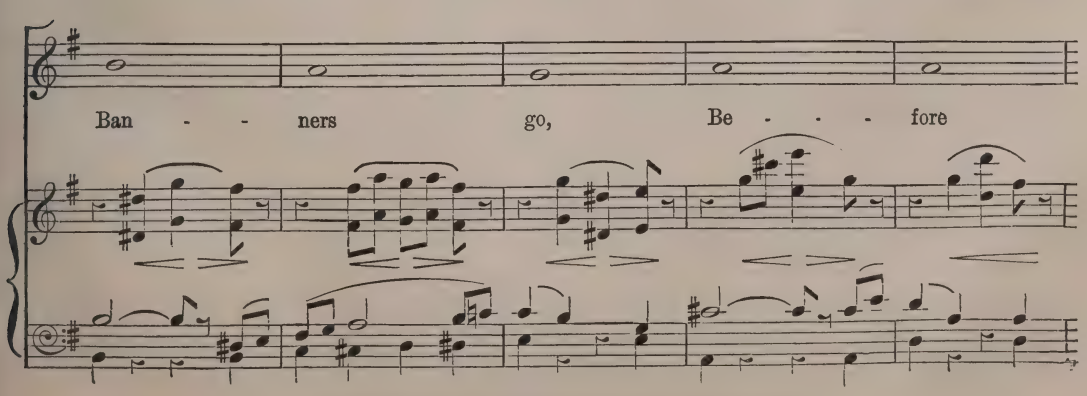

8va
f
8va
Str. & Wind.
tr
f
f Tutti.
p
f
p
f




tr


F
p
Ob. Cl. & Fag.
p
p
p
Corni.
Bassi pizz.


Chorus. (Soprano.)
p
Forth the Roy - - al
Str.


Ban - - ners go, Be - - - fore

our eyes ap - pear - - - ing: . . .

p *Wind.* *cres.* . . *dim.* . .

G

The Cross, in mys - - -

. . *p* *Str.*

- tic glow, Is power and

H

love de - clar - - - ing: . . . . To

cres. *p* *cres.* . .

make us free . . . doth

. . . . . *cres.* *cres* - - -

"The Redemption."—Novello, Ewer and Co.'s Octavo Edition.

One its bond - age know; . . . . . .

- - cen - - do. f dim. p

. . As Man, . . .

cres. dim. p

the Lord . . . Him - - self . .

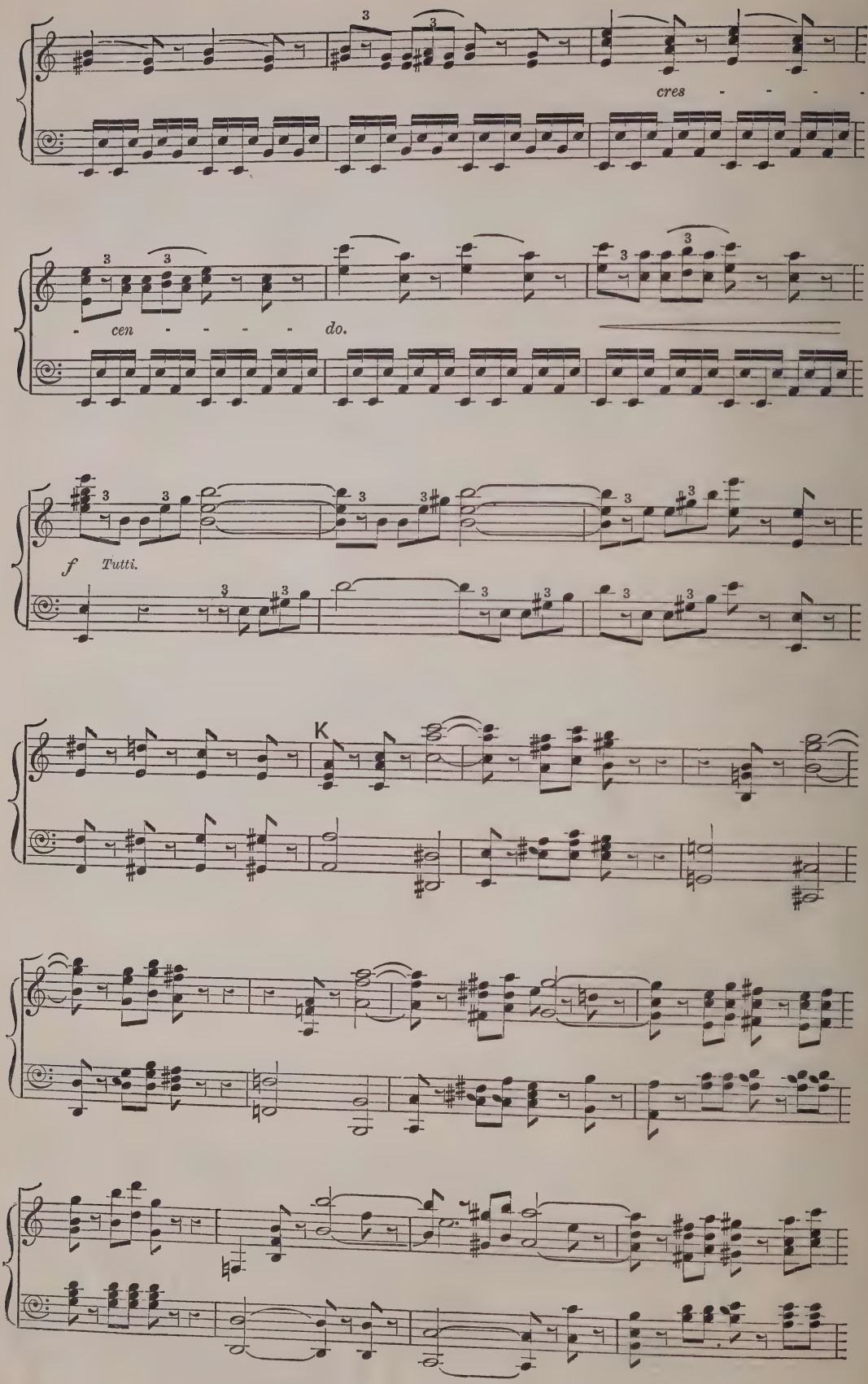
cres. . . . . dim.

. . . . . the weight of

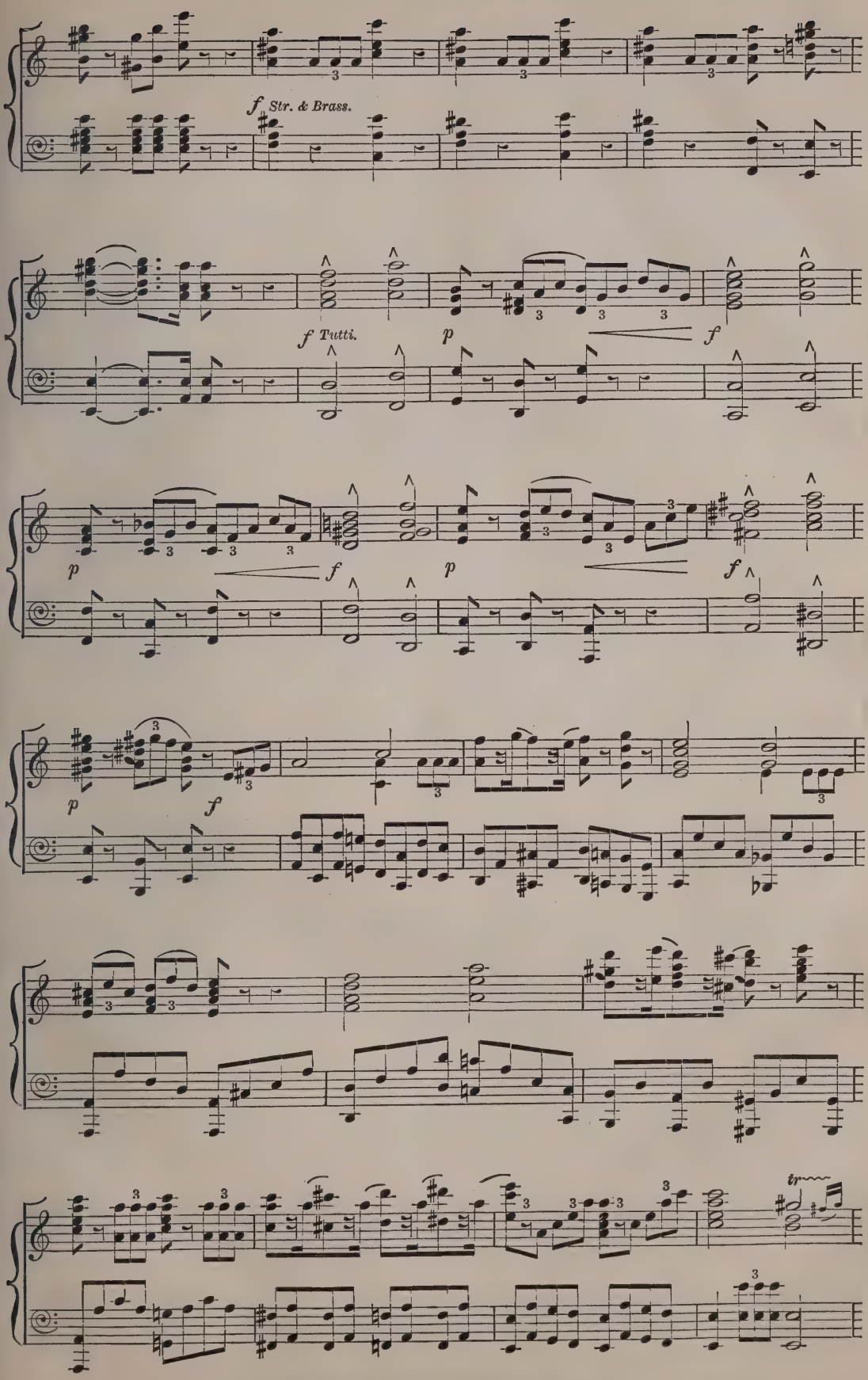
. . . . p

sin is bear - - ing. . . . . .

p Str. & Wind.



"The Redemption."—Novello, Ewer and Co.'s Octavo Edition.


f Str. & Brass.
f Tutti.
p
f
p
f
p
f
p
f
tr

L

Fl. & Cl. *Vl.*

fp

NARRATOR. (BASS.)

And while Je - sus went up the mount, . . . and bore His

Fl. *Vl.* *Fl.*

pp

Cross, . . . there fol-lowed af - ter wo - men, who wept and be -

Str.

M

SEMI-CHORUS. (SOPRANO.)

p

- wailed Him. A - -

p

pp

- las! . . . . . they go then to put Him to

death; . . . . it

must be the Just One will per - - - ish.

Be - hold, . . how He has fallen, a

se - cond time has fallen! . .

NARRATOR. (BASS.)

And the Lord heard their words, and, turn - ing to them,

p

poco ritenuto. N *Moderato.* JESUS.

spake thus: *Moderato.* Ye

poco ritenuto. . . . . . *Str. p dolce.*

con Ped.

daugh - ters of Is - ra - - el, ...

weep ye not for Me, ... but

weep ye for your - - selves, ... and

weep ye for your chil - dren. Je - ru - sa -

- lem, . . . Je - ru - sa - lem is faith - - less

found, . . weep . . . . ye not for

Me, ... not for Me, . .

for your - - - - selves, ...

for . . . . your - - selves, ...

not . . . . for Me. . . . . .

Ob.

Fag.

p

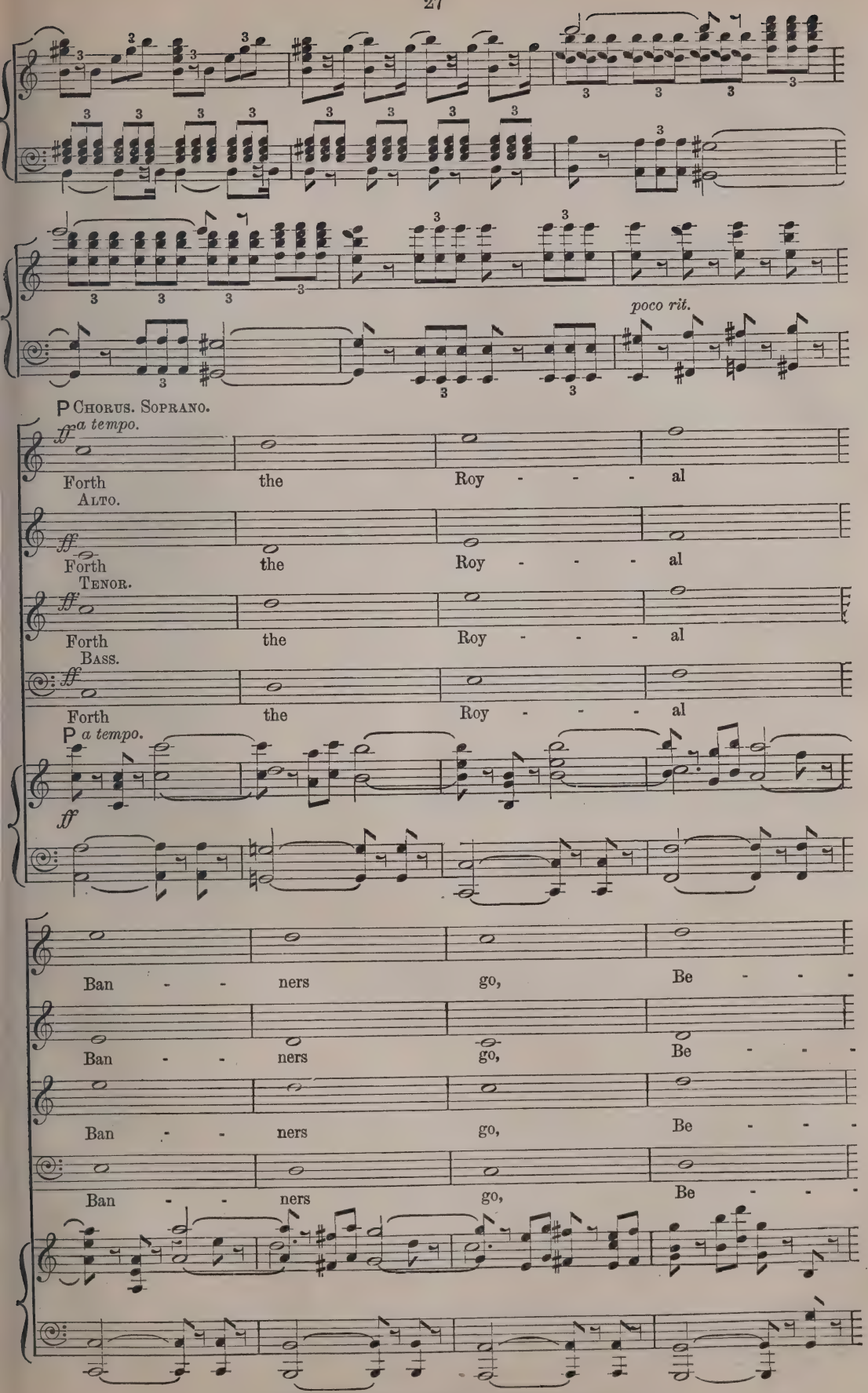
p Tutti.

cres

cen

do.

f


poco rit.
P Chorus. Soprano.
ff a tempo.
Forth the Roy - - - al
Alto.
ff
Forth the Roy - - - al
Tenor.
ff
Forth the Roy - - - al
Bass.
ff
Forth the Roy - - - al
P a tempo.
ff
Ban - - ners go, Be - - -
Ban - - ners go, Be - - -
Ban - - ners go, Be - - -
Ban - - ners go, Be - - -

- fore our eyes ap - pear - - -

- fore our eyes ap - pear - - -

- fore our eyes ap - pear - - -

- fore our eyes ap - pear - - -

- ing;

- ing;

- ing;

- ing;

Str. & Brass.

ff The Cross, in mys - - - - tic

ff The Cross, in mys - - - - tic

ff The Cross, in mys - - - - tic

ff The Cross, in mys - - - - tic

ff Tutti.

glow, Is power and

glow, Is power and

glow, Is power and

glow, Is power and

ff

love de - clar - - - ing:

love de - clar - - - ing:

love de - clar - - ing:

love de - clar - - - ing:

R

To

To

To

To

R

make us free . . . . . .

make us free . . . . . .

make us free . . . . . .

make us free . . . . . .

f

doth One its bond - age

doth One its bond - age

doth One its bond - age

doth One its bond - age

8va.

ff

know ; . . . . . As

know ; . . . . . As

know ; . . . . . As

know ; . . . . . As

8va.

Ped.

*

Man, ... the Lord . . . .

Man, ... the Lord . . . .

Man, ... the Lord . . . .

Man, ... the Lord . . . .

Ped. *

. . . Him - - - self . . . . . .

. . . Him - - - self . . . . . .

. . . Him - - - self . . . . . .

. . . Him - - - self . . . . . .

tr f f p

the weight of sin is

the weight of sin is

the weight of sin is

the weight of sin is

f p f

bear - - - ing. . . . . .

bear - - - ing. . . . . .

bear - - - ing. . . . . .

bear - - - ing. . . . . .

tr

S

ff

8va

8va

8va

ritard.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

No. 2. THE CRUCIFIXION.

Molto moderato. ♩=60.

NARRATOR. (TENOR.)

Be - hold, . . when they are come . . . to the place . . ap -

p Str.

- point - ed, they ex-tend on the Cross . . the Saviour's sa-cred limbs.

f Str.

Fl. Ob. & Cl.

Vl.

Corni.

Str. & Fag.

Tutti.

ff

Vl.

ff

A Molto moderato.

He, though His eyes . . . are

Molto moderato. ♩ = 52.

Cl.

Corni sustain.

p

pp

dolce.

Viola.

Str.

Cello.

dim with more than mor-tal an - guish, yet turns on them a gaze . .

full of Di - vine com - pas - - - sion, full of Di - vine . . . com -

Poco animato.

- - pas - - sion. From His feet, from His hands,

Ob. *Cl.* *Ob.*

Str.

Cello.

that are torn by the nails, . . the blood drops on the ground. . .

Cl.

Animato.

Str. & Wind. *cres - cen - - do. . . . molto. . . .*

B

NARRATOR. (BASS.)

Then with words they blas -

. . . . . *ff*

L'istesso tempo.

3

- pheme Him, with looks do they de - ride, un - re-strained is their

ff *Str.*

fierce - ness. The pas- sers - by come near . . . to behold what is

ff *ff*

Allegro moderato. ♩ = 80.

done. . . .

ff

f Bassi & Fag. *Str. & Wind.*

C

CHORUS. SOPRANO. *f* Ha! . . Thou that dost de - clare Thou de -

ALTO. *f* Ha! . . Thou that dost de - clare Thou de -

TENOR. *f* Ha! . . Thou that dost de - clare Thou de -

BASS. *f* Ha! . . Thou that dost de - clare Thou de -

C

fp Str. *fp* *f Ob. Cl. & Fag*

- stroy - est the Tem - - ple, Thou that canst . . in three days

- stroy - est the Tem - - ple, Thou that canst . . in three days

- stroy - est the Tem - - ple, Thou that canst . . in three days

- stroy - est the Tem - - ple, Thou that canst . . in three days

Str. *Wind.*

build it a - gain, . . . hast Thou . . not power to save Thy -

build it a - gain, . . . hast Thou . . not power to save Thy -

build it a - gain, . . . hast Thou . . not power to save Thy -

build it a - gain, . . . hast Thou . . not power to save Thy -

Str. *Wind.*

- self? . . . Canst Thou not now come down? . . .

- self? . . . Canst Thou not now come down? . . .

- self? . . . Canst Thou not now come down? . . .

- self? . . . Canst Thou not now come down? . . .

Str. *Wind.* *Str.*

D

Save Thy - self! . . Son of God, . . come Thou down . . from the

Save Thy - self! . . Son of God, . . come Thou down . . from the

Save Thy - self! . . Son of God, . . come Thou down . . from the

Save Thy - self! . . Son of God, . . come Thou down . . from the

D

Corni. *Str.* *Corni.* *Str.*

Cross, . . . come Thou down . . from the Cross, Come

Cross, . . . come Thou down . . from the Cross, Come

Cross, . . . come Thou down . . from the Cross,

Cross, . . . come Thou down . . from the Cross,

8va 3 3 3

Wind. *Str. & Wind.*

ritard.

down, . . come down, . . come down, Son of God. . .

ritard.

down, . . come down, . . come down, Son of God. . .

ritard.

Come down, . . come down, Son of God. . .

ritard.

Come down, . . come down, Son of God. . .

ritard.

Ob. Cl. & Fag. *f* *Str. & Wind.*

NARRATOR. (BASS.)

The priests, hear - ing the cries, with mock-ing voi - ces said: . .

a tempo.

f Str.

f

E *Poco meno mosso.*

CHORUS. TENOR.

BASS. (*Mockingly.*)

p

Can He not save Himself,

E *Poco meno mosso.* ♩ = 66.

Vl.

fp

fp

Viola.

p

Bassi.

(*Mockingly.*)

p

Can He not save Himself,

p

He, the Sav - iour of oth - ers? Can He not save Himself,

p

He, the Sav - iour of oth - ers? See Him there!

p

He, the Sav - iour of oth - ers? See Him there!

Wind sustain.

None to help, . . . not a friend,

None to help, . . . not a friend,

no dis - ci - ples. Is He King of the

F *Poco animato.*

no dis - ci - ples. Is He King of the

F *Poco animato.*

Jews? Let Him shew it to - day. . . . . If He

Jews? Let Him shew it to - day. . . . . If He

be the Son of God, . . if He be the Son of

be the Son of God, . . if He be the Son of

Vl. *ff Tutti.* *Vl.*

Corni. *Corni.*

God, . . let His Fa - - ther give ear, and re -

God, . . let His Fa - - ther give ear, and re -

ff Tutti. *f Str. & Wind.*

- lease Him! Be - hold, . . be - hold! . . . .

- lease Him! Be - hold, . . be - hold! . . . .

tr *f*

f

let Him now come down from the

f

let Him now come down from the

Corni.

Str.

Cross, and at once we be-lieve on Him.

Cross, and at once we be-lieve on Him.

ritenuto.

Corni.

G *Molto moderato.* ♩ = 52. NARRATOR. (TENOR.)

And the Lord, in His love for Man-kind ne-ver

p Str.

fail-ing, On be-half of His slay-ers for par-don im-

H

JESUS.

- plores: . . Par- don their sin, . . . My

vl. *Str.* *dolce.* *Corni sustain.* *con Ped.*

Fa - ther, par - don their sin, . . for they do not know what they

do, . . par - don their sin, . . par - don their sin, . . for they do not know what they

dim. *pp*

do. . . .

cres. *f* *f* *p*

Ped. * *Ped.* * *Ped.* *

THE REPROACHES.

(CHORUS OR QUARTET.)

Andante.

SOPRANO. — O My

ALTO. — O My

TENOR. — O My

BASS. — O My

Andante. ♩ = 52.

p — *Cor.*

Str. & Wind.

Timp.

vine - yard, come tell Me why thy grapes are bit - ter. What have I done, My

vine - yard, come tell Me why thy grapes are bit - ter. What have I done, My

vine - yard, come tell Me why thy grapes are bit - ter. What have I done, My

vine - yard, come tell Me why thy grapes are bit - ter. What have I done, My

Ob. — *p* — *Cor.*

peo - ple? Where - in hast thou been wronged?.. Did I not.

peo - ple? Where - in hast thou been wronged?.. Did I not.

peo - ple? Where - in hast thou been wronged?.. Did I not.

peo - ple? Where - in hast thou been wronged?.. Did I not.

Ob. — *p* — *Cor.*

. . bring thee out . . . from the land of the stran - - ger?

. . bring thee out . . . from the land of the stran - - ger?

. . bring thee out . . . from the land of the stran - - ger?

. . bring thee out . . . from the land of the stran - - ger?

Ob. *p*

Made I thee not to pass . . through the depths of the sea? . .

Made I thee not to pass . . through the depths of the sea? . .

Made I thee not to pass . . through the depths of the sea? . .

Made I thee not to pass . . through the depths of the sea? . .

Cor. *Ob* *p*

K

Sent I not food from heaven, and gave meat in a - bund - ance?

Sent I not food from heaven, and gave meat in a - bund - ance?

Sent I not food from heaven, and gave meat in a - bund - ance?

Sent I not food from heaven, and gave meat in a - bund - ance?

K *Ob.* *Cor.* *p*

cres - - - cen - - do. f

Did man - na ev - er cease . . till thou cam - est to Can - aan? Re -

cres - - - cen - - do. f

Did man - na ev - er cease . . till thou cam - est to Can - aan? Re -

cres - - - cen - - do. f

Did man - na ev - er cease . . till thou cam - est to Can - aan? Re -

cres - - - cen - - do. f

Did man - na ev - er cease . . till thou cam - est to Can - aan? Re -

Vl. 3 3

cres - - cen - - do. f

Ped. * Ped. *

- ply, . . . un-thank-ful race, . . . re - ply, . . . un-thank-ful

- ply, . . . un-thank-ful race, . . . re - ply, . . . un-thank-ful

- ply, . . . un-thank-ful race, . . . re - ply, . . . un-thank-ful

- ply, . . . un-thank-ful race, . . . re - ply, . . . un-thank-ful

3 3 3 f

Ped. * Ped. * Ped. *

race, . . re - ply! . .

race, . . re - ply! . .

race, . . re - ply! . .

race, . . re - ply! . .

3 3 3 f ff lunga. p Str.

Ped. * Ped. * Ped. *

M *p*

And thou, . . for all this love, . . pre - par- est Me the

p

And thou, . . for all this love, . . pre - par- est Me the

p

And thou, . . for all this love, . . pre - par- est Me the

p

And thou, . . for all this love, . . pre - par- est Me the

M

Corni. *Str. & Wind.*

Ped. * *Ped.* *

Cross . . where - up - on I shall die. . .

Cross . . where - up - on I shall die. . .

Cross . . where - up - on I shall die. . .

Cross . . where - up - on I shall die. . .

p

p *p*

Ped. *

No. 3. MARY AT THE FOOT OF THE CROSS.

Molto moderato. ♩ = 58.

NARRATOR. (TENOR.)

And Je - sus then, . . as down on the ground He was look - ing,

p *Str.*

saw at the foot of the Cross . . the dis - ci - ple whom He loved; . . the

pp

Bassi.

same that on His breast . . at sup - per had re - clined. . .

Near un - to him He saw . . . His Vir - gin Mo - ther.

Ped. * *Ped.* * *Ped.* *Timp.*

On her bent He an eye . . . full of ten - der re -

Vl. *p* *Cello.*

*

- gard; . . and, show-ing fi - lial love . . . un-to her who had

pp *Str.* *Corni.*

A *Andante.*

JESUS.

born Him, He said: . . "Wo - man, be-hold thy son!" .

p *Str.*

Ped. * *Ped.* * *Ped.* *

Moderato.

NARRATOR. (TENOR.)

Then, . . speak-ing un-to John, He said: *Andante.* JESUS. "Be-hold thy mo - ther!"

p *Andante.* *pp*

Moderato.

NARRATOR. (TENOR.)

And the dis-ci - ple took her that day to his home; . . her, as the sa - cred

Moderato. *p*

3

trust . . of an e - ter - - nal love. . .

pp

Ped. *

Moderato.

SOPRANO SOLO.

ALTO SOLO.

TENOR SOLO.

Be - side . . the Cross re - main - ing, A

BASS SOLO.

Moderato. ♩ = 69.

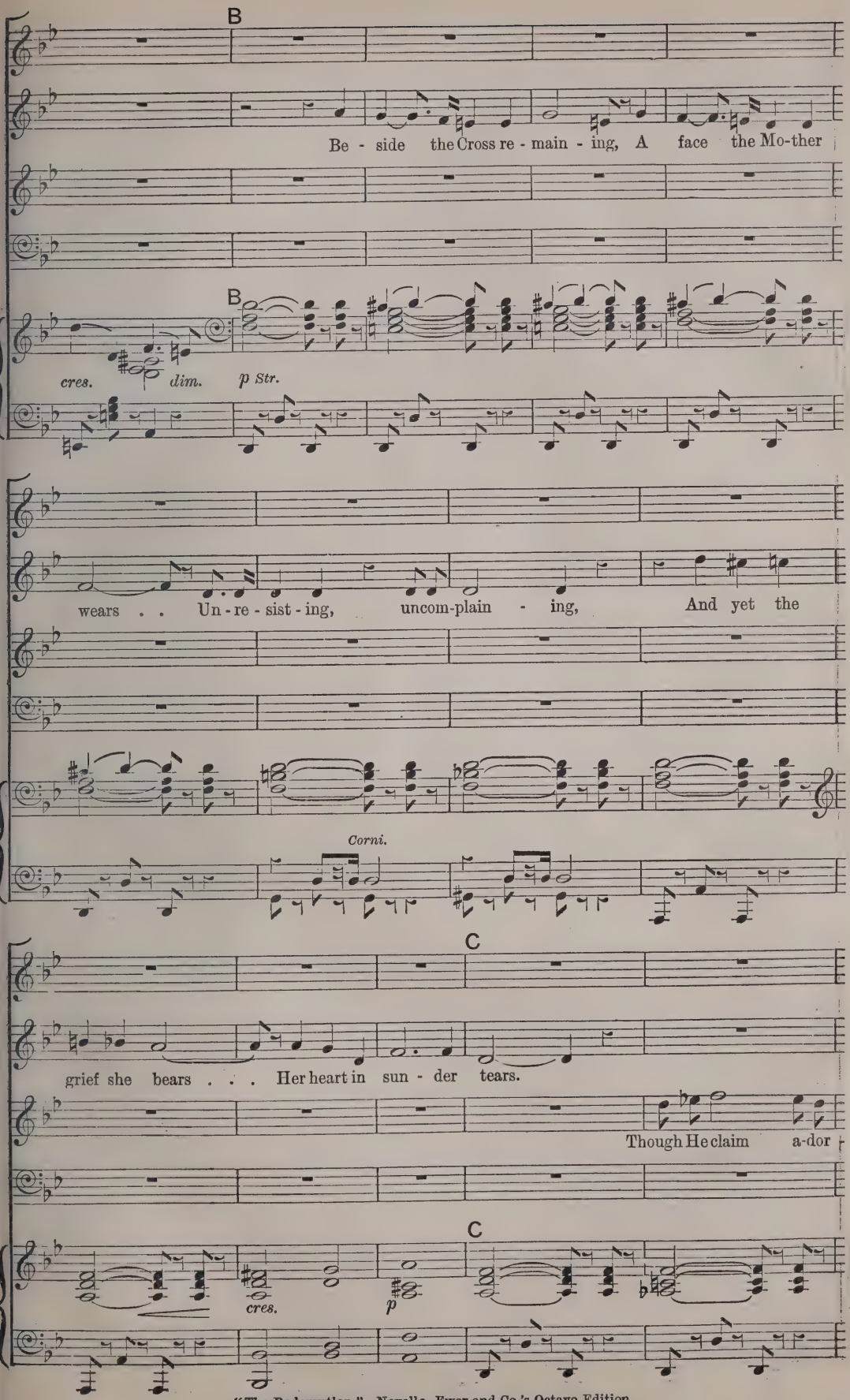
p *Str.*

face . . the Mo - ther wears . . Un - re - sist - ing, uncom-plain - ing,

And yet the grief she bears . . Her heart in sun - der tears. . .

Ob.

p


B
Be - side the Cross re - main - ing, A face the Mo-ther
B
cres.
dim.
p Str.
wears . . Un - re - sist - ing, uncom-plain - ing, And yet the
Corni.
C
grief she bears . . . Her heart in sun - der tears.
Though He claim a-dor
C
cres.
p

- a - tion, On the Cross Je-sus hangs, . . Her soul, past con-so -

- la - tion, Know-ing but la-men - ta - tion, Has a share in His

D

Though He claim a-dor - a - - tion. Knowing but lamen - ta - tion, Her

Though He claim a - dor - a - tion, Her soul, . . . her

pangs. . Though He claim a-dor - a - tion, Know-ing but lamen-

Though He claim a - dor - a - tion, Her soul, . . . her

D

Cello.

p

soul, past con-so - la - tion, Has a share in His pangs, . . Her

soul, past con-so - la - tion, Has a share in His pangs, . . Her

- ta - tion, Her soul . . . Has a share in His pangs, . . Her

soul, past con-so - la - tion, Has a share in His pangs, . . Her

poco rit. E *a tempo.*

soul, past con-so - la - tion, Has a share in His pangs. . .

soul, past con-so - la - tion, Has a share in His pangs. . .

soul, past con-so - la - tion, Has a share in His pangs. . .

soul, past con-so - la - tion, Has a share in His pangs. . .

E *a tempo.*

poco rit. *p* *Str. & Wind.*

CHORUS. *p*

Be - side . . the Cross re - main - ing, A face . . the Mo - ther

p

Be - side . . the Cross re - main - ing, A face . . the Mo - ther

p

Be - side . . the Cross re - main - ing, A face . . the Mo - ther

p

Be - side . . the Cross re - main - ing, A face . . the Mo - ther

pp

wears . . . Un - re - sist - ing, un - com - plain - - ing,

pp

wears . . . Un - re - sist - ing, un - com - plain - - ing,

pp

wears . . . Un - re - sist - ing, un - com - plain - - ing,

pp

wears . . . Un - re - sist - ing, un - com - plain - - ing,

pp *Corni.*

F *f* *dim.*

And yet the grief she bears . . . Her heart in sun - der

f *dim.*

And yet the grief she bears Her heart in sun - der

f *dim.*

And yet the grief she bears Her heart in sun - der

f *dim.*

And yet the grief she bears Her heart in sun - der

F

Str. & Wind.

f *dim.*

p

tears. . . .

p

tears. . . .

p

tears. . . .

p

tears. . . .

p *pp*

Bassi.

G MARY.

While my watch I am keep - - ing, Ye that go

Grave. ♩ = 60.

Str. Corni & Harp. *pp sostenuto.*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

by, . . sin - - ners, . . Gaze at the Mo - ther

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

weep - - ing, Torn by an - guish un - sleep - -

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

- ing: Ask if a - ny one bears A - ny grief

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

like to hers. . . . .

pp

Ped. * *Ped.* * *Ped.* * *Ped.* *

H Chorus. Soprano.

f While her watch she is keep - - - ing,

Alto.

f While her watch she is keep - - - ing,

Tenor.

f While her watch she is keep - - - ing,

Bass.

f While her watch she is keep - - - ing,

H

f Organ, Tromboni & Trombe.

Str.

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ye that go by, . . sin - - ners, . . Gaze at the

Ye that go by, . . sin - - ners, . . Gaze at the

Ye that go by, . . sin - - ners, . . Gaze at the

Ye that go by, . . sin - - ners, . . Gaze at the

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

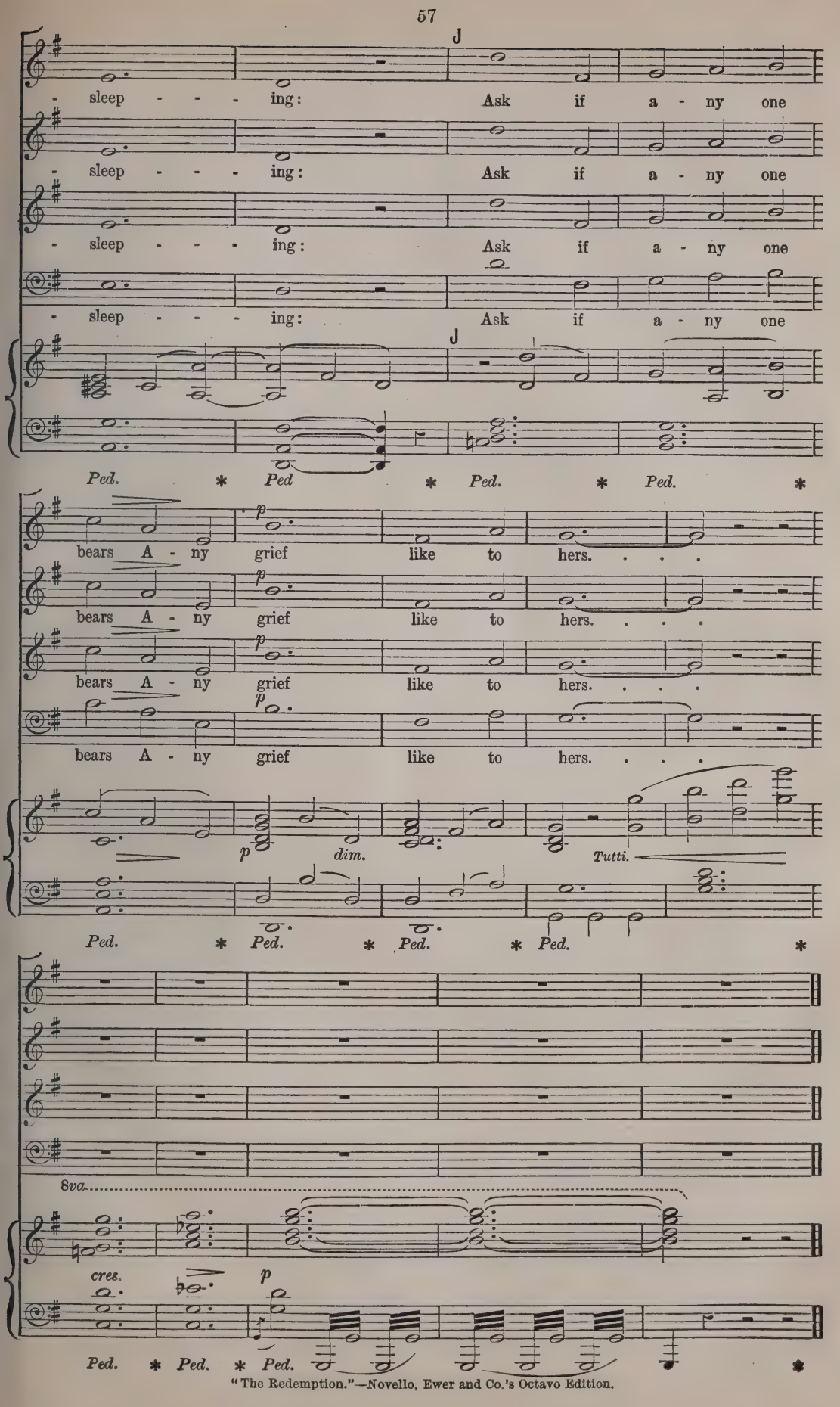
Mo - ther weep - - ing, Torn by an - guish un -

Mo - ther weep - - ing, Torn by an - guish un -

Mo - ther weep - - ing, Torn by an - guish un -

Mo - ther weep - - ing, Torn by an - guish un -

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *


sleep - - - ing: Ask if a - ny one
sleep - - - ing: Ask if a - ny one
sleep - - - ing: Ask if a - ny one
sleep - - - ing: Ask if a - ny one
Ped. * Ped * Ped. * Ped. *
bears A - ny grief like to hers. . . .
bears A - ny grief like to hers. . . .
bears A - ny grief like to hers. . . .
bears A - ny grief like to hers. . . .
p
dim.
Tutti.
Ped. * Ped. * Ped. * Ped. *
8va
cres.
p
Ped. * Ped. * Ped. *

No. 4. THE TWO THIEVES.

Allegro moderato. ♩ = 80.

f Str.

A *Poco meno mosso.* NARRATOR. (BASS.)

While the crowd at their feet was ga-ther-ing to view, . . .

f Str. *fp* *cres.* . . . . .

Bassi.

from one of the thieves did rail - ing pro - ceed, . .

f *fp* *cres.* . . . .

and to Je - sus he said, . . cry-ing out, and blasphem - ing:

f *fp*

THE IMPENITENT THIEF.

Thou canst not be the Christ, else wouldst Thou save us all:

f Str. Fag.

NARRATOR. (TENOR.)

The oth - er re - plied:

first Thy-self, . . us then likewise.

Str. pizz. *ff* arco. *fp* Viola.

B THE PENITENT THIEF. (TENOR.)

Ah! and fear - est thou not, . . in - as - much as thou

pp Str. Cl. sustain.

art in the same con - dem - na - tion? For that which we have done

cres.

a due . . re - ward we suf - fer. As for Him who hangs here with us, . .

Str. dim. *p*

where-in . . hath He of-fend-ed, what hath He done a-miss? . .

NARRATOR. (TENOR.)

Then he turned to-ward Je-sus a look as of hope, . . and

p cl.

C *Molto moderato.*

said: . . .

THE PENITENT THIEF.

O Lord, . . wilt Thou re-mem-ber me, . . .

C *Molto moderato.* ♩ = 52.

p Str.

Cello.

wilt Thou re-mem-ber me, . . wilt Thou re-mem-ber me, when Thou comest in Thy

Ob.

p

King - - dom?

NARRATOR. (TENOR.)

And the Lord was touched by the

p cl.

Ped.

*

Andante.

D JESUS.

faith . . in par-don which he shewed, and, turning to him, spake thus : In ve-ry

p Corni & Fag.

truth, . . say I to thee, . . To - day shalt thou

pp Str. & Trombe. *p Corni & Fag.* *pp Str. & Trombe.* *p Corni & Fag.*

Ped. *Timp.* *Ped.* *Timp.*

E *Molto moderato.* ♩ = 52.

be . . with Me in Pa - ra - dise. . . .

pp Str. & Trombe. *p* *Cl.* *p Str.* *dolce.* *Corni sustain.*

Ped. *Timp.* *con Ped.*

cres.

f *p* *dim.* *pp*

p Tutti.

Ped.

Moderato.

CHORUS. SOPRANO.

f

Lord Je - sus, Thou to all bring-est light and sal - va - tion, The

ALTO.

f

Lord Je - sus, Thou to all bring-est light and sal - va - tion, The

TENOR.

f

Lord Je - sus, Thou to all bring-est light and sal - va - tion, The

BASS.

f

Lord Je - sus, Thou to all bring-est light and sal - va - tion, The

Moderato. ♩ = 54.

f Organ.

man that trusts in Thee o - ver Death will pre - vail; And,

man that trusts in Thee o - ver Death will pre - vail; And,

man that trusts in Thee o - ver Death will pre - vail; And,

man that trusts in Thee o - ver Death will pre - vail; And,

though he die, in Thee will find his re - stor - a - tion. O

though he die, in Thee will find his re - stor - a - tion. O

though he die, in Thee will find his re - stor - a - tion. O

though he die, in Thee will find his re - stor - a - tion. O

Sav - iour true, O migh - ty God, Thy Name we hail

Sav - iour true, O migh - ty God, Thy Name we hail.

Sav - iour true, O migh - ty God, Thy Name we hail.

Sav - iour true, O migh - ty God, Thy Name we hail.

No. 5. THE DEATH OF JESUS.

Moderato. ♩ = 54.

NARRATOR. (BASS.)

Now . . from the sixth hour . . un - til the

pp

Str.

ninth hour the light of the sun was ob - scured, . . . and

dark - ness, as of night, . . . came o - ver all the

Andante.

land, . . from sight all things con - ceal - ing.

pp

THE DARKNESS.

Andante (quasi Adagio). ♩ = 40.

Str.

pp

pp Cl. & Viola.

Bassi.

pp

pp

pp

A

cres.

f

dim.

pp

p

p

p

cres - cen - do.

B

. . molto. *f* Str. & Wind. *p* *f* *p*

f Str. & Corni. dim. *p* *pp* Str. & Cl.

Moderato. ♩ = 60.

C NARRATOR. (BASS.)

And a - bout the ninth hour . . Je - sus, in bit - ter an - guish,

pp Str.

with a loud voice cried out, . . as if, in face of death, . . in -

- vo - king. . . the un - change - a - ble love of His Fa - ther:

dim. *p*

D *Andante.* ♩ = 46.

JESUS.

My God, My God, why . . hast Thou for -

Str. & Wind. *ff* *p* *Cor.*

- sa - ken Me?

p *Fl. Ob. & Cl.* *Str. & Wind.* *ff*

My God, My God, why hast Thou for - sa - ken Me?

p *Cor.* *p* *Fl. Ob. & Cl.*

E NARRATOR. (TENOR.)

When, at the last, . . the sha - dow of death was de - scend - ing,

p Str. *Cello.*

rais - ing His eyes to heaven, . . with a loud voice He cried: . .

F JESUS.

My Fa - ther, in - to Thy hands . . . I com-mend . . My

p *dim.*

spi - - rit.

p *Str. & Wind.* *cres.* . . . . *f*

Ped. * *Ped.* * *Ped.* *

Adagio.

G NARRATOR. (BASS.)

Then . . gave He up the

dim. . . . . *p* *p Str. pizz.*

Ped. * *Ped.* *

ghost, . . and all came to an end. . .

p Corni & Fag.

Ped. *Timp.* *

THE EARTHQUAKE.

Moderato.

THE NARRATORS. TENOR.

And then . . the air was

BASS.

And then . . the air was

Moderato. ♩ = 76.

pp *Ob. & Cl.*

Str. arco & Fag.

Fl.

p

Viola.

filled with a mur-mur un-wont - ed, as if Na-ture her-

filled with a mur-mur un-wont - ed, as if Na-ture her-

Ob. & Cl.

p

Str.

Fl.

p Viola.

- self for her Lord were la-ment - ing; and the veil of the

- self for her Lord were la-ment - ing; and the veil of the

H

Ob. & Cl.

Str.

H *Fl.* *Vl.*

p Viola.

Tem - ple was rent in twain through-out, . . .

Tem - ple was rent in twain through-out, . . .

8va

Str. *cres.* *f* *Tutti.*

and the rocks were

and the rocks were

rent, . . and the earth did quake, . .

rent, . . and the earth did quake, . .

8va

ff

fff Tutti & Organ.

Ped.

8va

Ped. * Ped. * Ped. *

and the tombs were un - closed; and

and the tombs were un - closed; and

Ob. & Cl.

pp Str.

Ped. *

ma - ny of the saints . . that had fall - - en a -

ma - ny of the saints . . that had fall - - en a -

- sleep rose a - gain with their bo - - - - - dies; and

- sleep rose a - gain with their bo - - - - - dies; and

Ped.

K

they, . . . af - ter His re - sur - rec - tion com - ing forth, . .

they, . . . af - ter His re - sur - rec - tion com - ing forth, . .

K

Fl. & Cl.

p Str.

* *Ped.* * *Ped.* * *Ped.* *

Adagio.

to the ci - ty re - turned, and by ma - ny were seen! . .

to the ci - ty re - turned, and by ma - ny were seen! . .

Adagio.

p Wind.

Str. *p*

Ped. * *Ped.* * *Ped.* *

No. 6. THE CENTURION.

Molto moderato. ♩ = 56.

NARRATOR. (BASS.)

And when the Cen - tu - ri - on, and they that were

Str.

p Cello.

Bassi.

with him, saw the earth - quake, and all the things that were done; . .

they were a - mazed and a - fraid; and, glo - ri - fy - ing God, they said, . .

This man then was in truth the Son of God. . .

pp

Ped.

A *Andante.*

CHORUS. SOPRANO.

f

For us the Christ is made a vic - tim a - vail - -

ALTO.

f

For us the Christ is made a vic - tim a - vail - -

TENOR.

f

For us the Christ is made a vic - tim a - vail - -

BASS.

f

For us the Christ is made a vic - tim a - vail -

A *Andante.* ♩ = 48.

f Organ.

*

p

- ing, Yea, un - to death, . . and the death of the Cross; . .

p

- ing, Yea, un - to death, . . and the death of the Cross; . .

p

- ing, Yea, un - to death, . . and the death of the Cross; . .

p

- ing, Yea, un - to death, . . and the death of the Cross; .

p

B

ff

In vain . . our an-cient foe will man-kind be as - sail - ing.

ff

In vain . . our an-cient foe will man-kind be as - sail - ing.

ff

In vain . . our an-cient foe will man-kind be as - sail - ing.

ff

In vain . . our an-cient foe will man-kind be as - sail - ing.

B

ff Tutti. *f Organ.*

Ped.

*

ff

To Him . . who now has died shall be tri - umph un - fail - ing. O

ff

To Him . . who now has died shall be tri - umph un - fail - ing. O

ff

To Him . . who now has died shall be tri - umph un - fail - ing. O

ff

To Him . . who now has died shall be tri - umph un - fail - ing. O

ff Tutti. *Organ.*

Ped.

*

3

Death, . . thou art dis - crown - - ed, thou gain - est on - ly

3

Death, . . thou art dis - crown - - ed, thou gain - est on - ly

3

Death, . . thou art dis - crown - - ed, thou gain - est on - ly

3

Death, . . thou art dis - crown - - ed, thou gain - est on - ly

f Str. pizz. *dim.*

C

f

loss. . . . Faith un - swerv - ing, ho - ly

f

loss. . . . Faith un - swerv - ing, ho - ly

f

loss. . . . Faith un - swerv - ing, ho - ly

f

loss. . . . Faith un - swerv - ing, ho - ly

C

p *Str. arco.* *Org. & Wind.*

cres. *f*

Ped. * *con Ped.*

Hope, that un - con - quered re - main - eth, Heaven - ly Love, ev - er young; for

Hope, that un - con - quered re - main - eth, Heaven - ly Love, ev - er young; for

Hope, that un - con - quered re - main - eth, Heaven - ly Love, ev - er young; for

Hope, that un - con - quered re - main - eth, Heaven - ly Love, ev - er young; for

D

f

them thanks do we raise. . . Thou, by Whose Death and Pas - sion

f

them thanks do we raise. . . Thou, by Whose Death and Pas - sion

f

them thanks do we raise. . . Thou, by Whose Death and Pas - sion

f

them thanks do we raise. . . Thou, by Whose Death and Pas - sion

Trombe. D

Ped. * *Ped.* *

Man un - to heaven at - tain - eth, O Christ, Thee we a - dore, Thee we a -

Man un - to heaven at - tain - eth, O Christ, Thee we a - dore, Thee we a -

Man un - to heaven at - tain - eth, O Christ, Thee we a - dore, Thee we a -

Man un - to heaven at - tain - eth, O Christ, Thee we a - dore, Thee we a -

Str.

Ped. * *Ped.* *

rit. *Adagio.*

- - dore, ... and un - to Thee give praise. . .

rit.

- - dore, ... and un - to Thee give praise. . .

rit.

- - dore, ... and un - to Thee give praise. . .

rit.

- - dore, ... and un - to Thee give praise. . .

f rit. *Adagio.* *Tutti.* *f*

Ped. * *Ped.* * 3

3 8va ..... *ff*

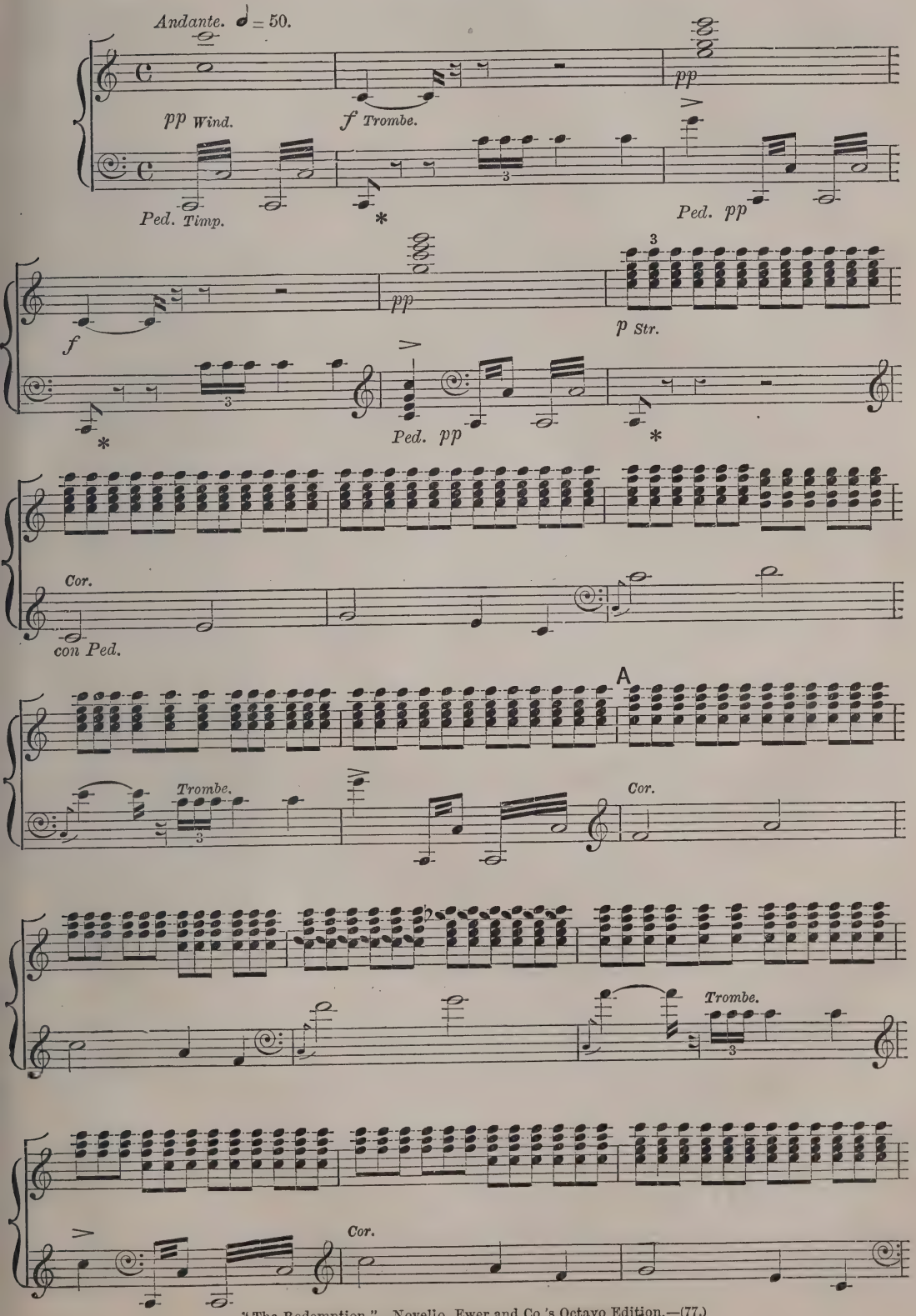
Ped. * *Ped.* * *Ped.* * *Ped.*

* END OF THE FIRST PART.

PART II.

THE RESURRECTION AND THE ASCENSION.

No. 1. PROPHETIC CHOIR.



B Chorus. Soprano.

f

Sa - viour of men, . . . we know that for ev - er Thou

Alto.

f

Sa - viour of men, . . . we know that for ev - er Thou

Tenor.

f

Sa - viour of men, . . . we know that for ev - er Thou

Bass.

f

Sa - viour of men, . . . we know that for ev - er Thou

B

f Organ.

Trombe.

Ped. * Ped. * Ped. *

liv - - est: We know that to the dead re - sur-rec - tion Thou

liv - - est: We know that to the dead re - sur-rec - tion Thou

liv - - est: We know that to the dead re - sur-rec - tion Thou

liv - - est: We know that to the dead re - sur-rec - tion Thou

Ped. * Ped. * Ped. *

giv - - - est: Yea, all them that are sleep - - ing

giv - - - est: Yea, all them that are sleep - - ing

giv - - - est: Yea, all them that are sleep - - ing

giv - - - est: Yea, all them that are sleep - - ing

Ped. * *Ped.* * *Ped.* *

from the grave Thou wilt bring, . . . So that, to life re -

from the grave Thou wilt bring, . . . So that, to life re -

from the grave Thou wilt bring, . . . So that, to life re -

from the grave Thou wilt bring, . . . So that, to life re -

Ped. * *Ped.* * *Ped.* *

- stored, . . . we shall see Thou art glor - - ious,

- stored, . . . we shall see Thou art glor - - ious,

- stored, . . . we shall see Thou art glor - - ious,

- stored, . . . we shall see Thou art glor - - ious,

Ped. * *Ped.* * *Ped.* *

When - as Death, . . o - ver whom this day . . Thou art vic -

When - as Death, . . o - ver whom this day . . Thou art vic -

When - as Death, . . o - ver whom this day . . Thou art vic -

When - as Death, . . o - ver whom this day . . Thou art vic -

Ped. * *Ped.* * *Ped.* *

- tor - - ious, Has fled . . . be-fore the Lord and King. . .

- tor - - ious, Has fled . . . be-fore the Lord and King. . .

- tor - - ious, Has fled . . . be-fore the Lord and King. . .

- tor - - ious, Has fled . . . be-fore the Lord and King. . .

Ped. * *Ped.* * *Ped.* *

ff

Ped. * *Ped.* * *Ped.* * *Ped.* *

No. 2. THE HOLY WOMEN AT THE SEPULCHRE.

NARRATOR. (TENOR.)

Now when the Sab - bath was past, Ma - ry

Moderato.

p Str. con sordini.

con Ped.

Mag - da-lene, and Ma - ry the mo - ther of James, and Sa -

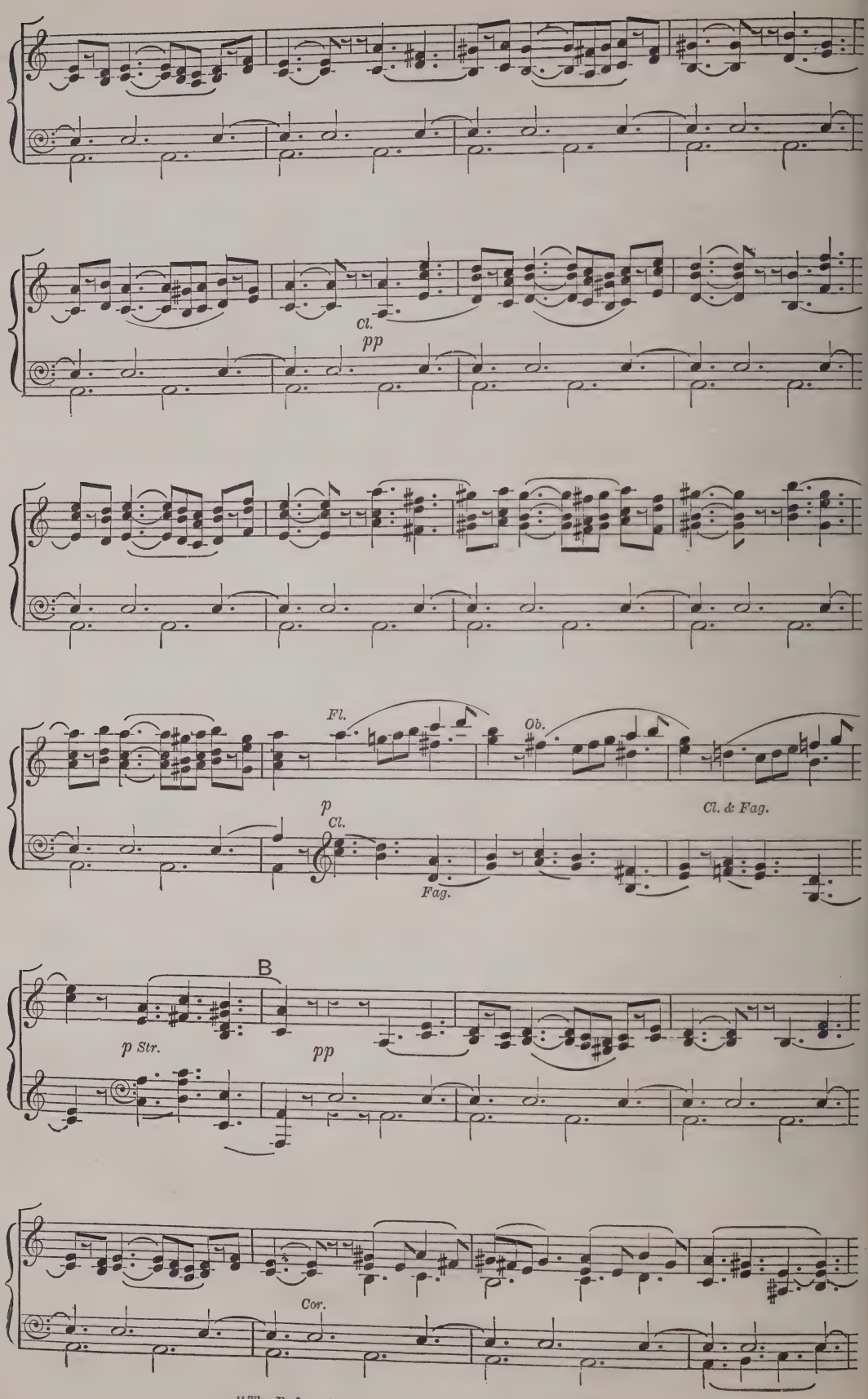
- lo - me, came, bring - ing spi - ces where-with to an - oint Him; and they

came to the tomb of the Mas - ter whom they loved. . .

Ped.

A *Allegretto.* ♩. = 84.

pp Str. con sordini.



"The Redemption."—Novello, Ewer and Co.'s Octavo Edition.

C

NARRATOR. (TENOR.)

Day . . was dawn-ing, as on . . their

pp Str.

Fl. & Cl.

lone - ly way they were go - ing, their hearts full of the thought . .

pp Str

con Ped.

. . of their sweet mi-nis - tra - tion. They, as they went, said to them-

pp

D

- selves: . .

1st SOPRANO. SOLO.

How shall we . . by our - selves, how shall

2nd SOPRANO. SOLO.

How shall we . . by our - selves, how shall

CONTRALTO. SOLO.

How shall we . . by our - selves, how shall

D

p Ob. & Cl.

we . . by our-selves have strength to roll a - way the stone from the tomb? Is there

we . . by our-selves have strength to roll a - way the stone from the tomb? Is there

we . . by our-selves have strength to roll a - way the stone from the tomb? Is there

no . . one who will aid us, is there no . . one who will aid . . us? Who will

no . . one who will aid . . us, is there no . . one who will aid . . us? Who will

no one who will aid us, is there no one who will aid us? Who will

look . . on our dis - tress, who will look . . on our dis - tress? . .

look . . on our dis - tress, who will look . . on our dis - tress? . .

look . . on our dis - tress, who will look . . on our dis - tress? . .

p *Str. & Fl.*

Fag.

Corni sustain.

Cl.

E NARRATOR. (TENOR.)

The new - ly - ris - en sun . . with his life - giv - ing rays the

p Cor.

Str.

Ped * *Ped.* * *Ped.*

hill of Cal - va - ry was gild - ing, ere these de - vot - ed wo - men

* *Ped.* * *Ped.*

had ar - rived at the tomb. . . To the threshold at once they di - rect - ed their

Str. & Wind.

* *Ped.* *

F

a tempo moderato.

eyes, and they saw the stone rolled a - way . . from the

f *dim.* *p* *Str. senza sordini & Cl.*

Viola.

en - trance in - to the tomb. . . . Be - hold, . . one that in

pp Str.

face . . was like . . un - to light-ning, and was ar - rayed in dazz -ling ap -

Harp.

Ped. * *Ped.* * *Ped.* *

- pa - rel, stood at their side, as they thought there-up - on. . . .

Ped. * *Ped.* * *Ped.* *

When the An - gel ap - peared, the wo - men were af - fright - ed;

f

G *Molto moderato quasi Andante.* ♩. = 50.

Then . . said the An - - gel to them: . .

p Str.

THE ANGEL. *sonore.*

Why seek ye the liv - - ing a - mong . . the

Harp. *Str. sustain.* *Fl. & Cl.* *Cello.* *Ped.* * *Ped.* *

dead? Are the words of the Lord now no long - er re -

Ped. * *Ped.* *

- mem - - bered? But let your hearts . . be glad, and full of

Ped. * *Ped.* *

com - - fort. Ye are seek - - ing the Lord, . . .

Ped. * *Ped.* *

. . but He . . . is ris - en a - gain; . . . be -

cres. *Str.*

Ped. * *Ped.* *

- hold! . . . . . the ve - ry place where His bo - dy was

p Cl. & Fag.

laid. . . His sa - cred limbs themselves have these grave-clothes been swa - - - - - -

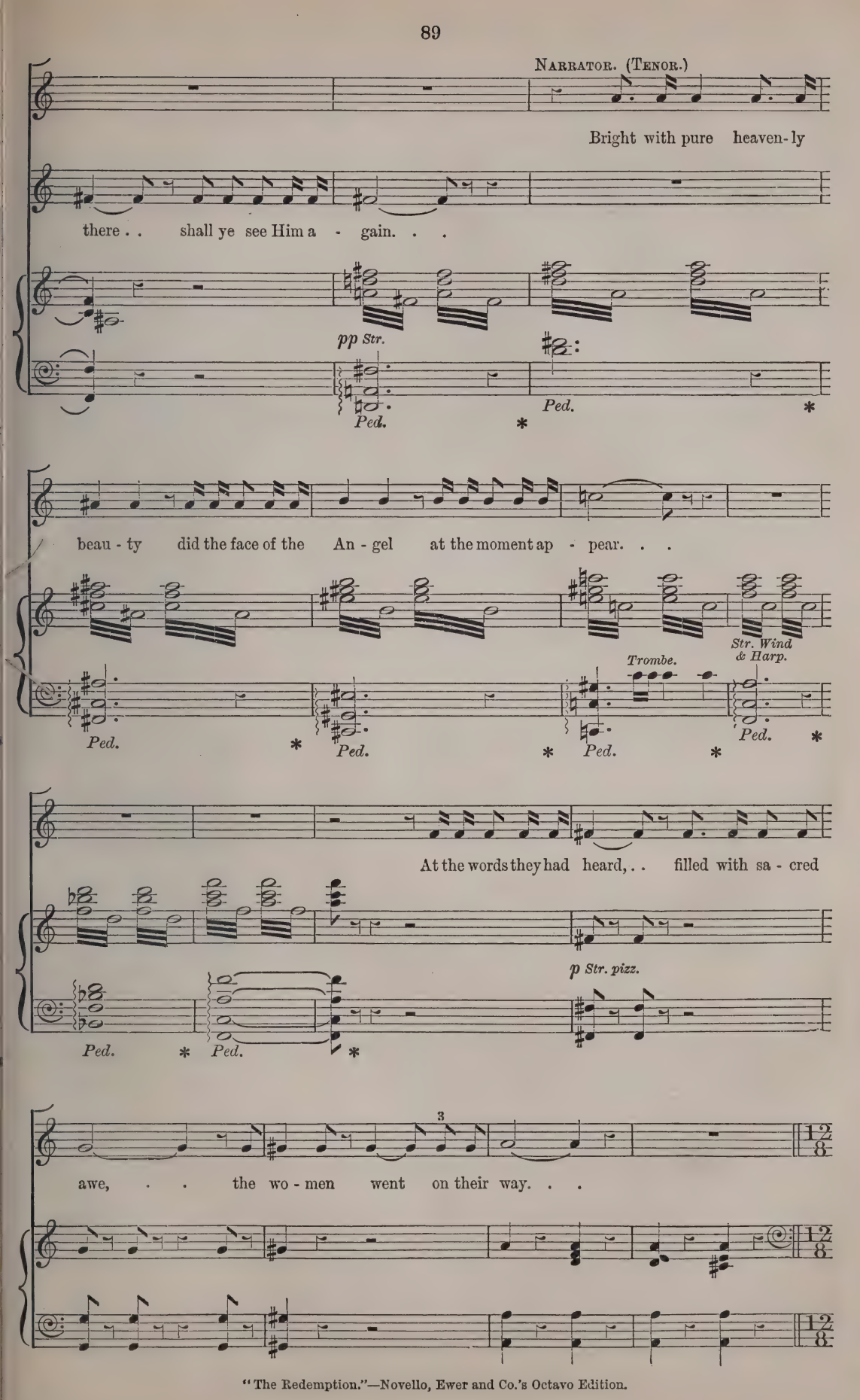
pp

H

- thing! But . . de - part, . . and tell His dis - ci - ples He

p Str.

go - eth in - to Ga - li - lee, . . ac - cord - ing as He said; . .


Narrator. (Tenor.)
Bright with pure heaven-ly
there . . shall ye see Him a - gain. . .
pp Str.
Ped.
beau - ty did the face of the An - gel at the moment ap - pear. . .
Trombe.
Str. Wind & Harp.
At the words they had heard, . . filled with sa - cred
p Str. pizz.
3
awe, . . the wo - men went on their way. . .

No. 3. JESUS APPEARING TO THE HOLY WOMEN.

Allegretto. ♩.= 84.

pp *Str. arco.* *Fag. sustain.*

Ob. *p*

Ob. *cres.*

A

NARRATOR. (TENOR.)

And be - hold, as they went on their way, . . . The

Cor. *f* *p* *Ped.*

Vl. *Ob. Cl. & Fag.* * *Ped.*

Lord Him-self un - to them came, . . and said, when He ap - -

* *Ped.* *

B *Andante.* ♩ = 54.

JESUS.

- - peared: . . All hail! Bless - ed are

Cl. *dolce.*

p Str. *Str.*

Ped. *Harp.* *con Ped.*

ye . . wo - men. All the things ye have done, . . all . . the

tears ye have been shed - ding, signs of a faith - ful

love, . . have their re-ward in heaven. . . Be not a -

pp *Str. & Corni.*

- - fraid, . . but go, tell ye My bre - thren they shall see Me,

C

and they shall then sor - row no long - er. De - part quick - ly,

and say to them that ye have this day seen the Lord. . .

p *Str.* *p* *Tutti.* *Ped.* *

NARRATOR. (TENOR.)

And they fell at His feet, and holding them, they

Ob. *cres.* *p* *p* *Str.* *Ped.* * *Ped.* *

wor - shipped: And the Lord dis - ap - peared. The wo-men then a -

Cl. *pp* *Str. & Wind.* *Ped.* * *Ped.* *

- rose, . . and con - tin - ued their jour - ney.

p *Str. pizz.*

D *Allegro moderato.* ♩. = 84.

Vl. arco.

Cl. & Fag.

Str. arco.

p

Vl.

No. 4. THE SANHEDRIM.

THE NARRATORS.
TENOR.

Now . . when these things were done, . . . lo, the

BASS.

Now . . when these things were done, . . . lo, the

pp

Viola & Bassi.

watch - ers came to the ci - ty, they that till morn - ing guard - ed the

watch - ers came to the ci - ty, they that till morn - ing guard - ed the

A *Allegro moderato.*

tomb, and they told to the priests all the things they had wit - nessed.

tomb, and they told to the priests all the things they had wit - nessed.

Allegro moderato.

A

p *Corni.*

Fag. & Corni.

Fl. & Ob.

Cl. & Fag.

Str. & Wind.

CHORUS.

B TENOR (*with terror*).

p

Christ is ri-sen a - gain, Christ is ri-sen a -

p BASS.

Christ is ri-sen a - gain, Christ is ri-sen a -

B

- gain. Vain-ly we kept a watch.

- gain. Vain-ly we kept a watch. Lo, the tomb o - pen

p

Lo, the tomb o - pen stands. . . . This in truth is a

stands. . . . This in truth is a sign, ... is a

C *mf*

sign, a sign, a sign. . . Je - sus Christ, He Whom

mf

sign, a sign, a sign. . . Je - sus Christ, He Whom

C

p *Str. Cl. & Fag.*

some as a pro - phet re - gard - ed, Je - sus Christ, He Whom

some as a pro - phet re - gard - ed, Je - sus Christ, He Whom

Vl.

Str. Ob. Cl. & Fag.

Ped. * *Ped.* *

f

some as a pro - phet re - gard - ed, the Just One,

f

some as a pro - phet re - gard - ed, the Just One,

Vl.

Wind.

cres. . . *f*

Ped. * *Ped.* * *Ped.* *Str.*

Andante.

p

and was He more . . than mor - - tal?

p

and was He more . . than mor - - tal?

Andante.

p Str.

Ped. *

Moderato.

D NARRATOR. (BASS.)

The priests and the el - ders were greatly a - mazed;

f *Str.*

p *Str. & Wind.*

but at length, con - sult - ing to - geth - er, to the

p

sol - diers they gave large mo-ney, and they taught them:

E

Corni.

Viola.

p

CHORUS. 1st & 2nd TENOR.

pp

Say ye that in the night His dis - ci - ples have come, while ye were fast a -

pp Str.

- sleep, and sto - len Him a - way. . . If the matter should come to the Go - vernor's

ears, and if he should re - solve to pun-ish guards who sleep, . . .

Fp

we will rid you of care, will rid you of care. Re - ly on

Str. & Fag.

p

us, re - ly on us, . we will per - suade . . . .

him, re - ly . . . on us, . . we will per -

- suade him.

"The Redemption."—Novello, Ewer and Co.'s Octavo Edition.

G Chorus. Soprano. *f*

Alto. Now be-hold ye the guard, . . now be-hold ye the

Tenor. Now be-hold ye the guard, . . now be-hold ye the

Bass. Now be-hold ye the guard, . . now be-hold ye the

G *Andante.* ♩ = 46.

Now be-hold ye the guard, . . now be-hold ye the

f Organ, Corni & Trombe.

Ped. * *Ped.* * *Ped.* * *Ped.* *

guard, . . this your sleep-vanquished guard! . .

guard, . . this your sleep-vanquished guard! . .

guard, . . this your sleep-vanquished guard! . .

guard, . . this your sleep-vanquished guard! . .

f Tutti. *p Str.* *p Str. & Wind.* *f*

Ped. *

H *p* *cres* - - *cen* - - *do.*

Ah! . . ye priests who con-spired, ye yourselves were in

Ah! . . ye priests who con-spired, ye yourselves were in

Ah! . . ye priests who con-spired, ye yourselves were in

Ah! . . ye priests who con-spired, ye yourselves were in

H ♩ = 56. *Cello.*

p Vl. *Str.* *cres* - *cen* - - *do.*

cres - - cen - - - do.

slum - - ber, What time . . ye to the shame - less be-tray - er did

cres - - cen - - - do.

slum - - ber, What time . . ye to the shame - less be-tray - er did

cres - - cen - - - do.

slum - - ber, What time . . ye to the shame - less be-tray - er did

cres - - cen - - - do.

slum - - ber, What time . . ye to the shame - less be-tray - er did

Ob. Cello.

cres - - cen - - - do.

dim.

num - ber, In re - turn for his deed, . . that a-greed - on re -

num - ber, In re - turn for his deed, . . that a-greed - on re -

num - ber, In re - turn for his deed, . . that a-greed - on re -

num - ber, In re - turn for his deed, . . that a-greed - on re -

Ob. Str. Corni & Fag.

dim.

Ped. * Ped. * Ped. *

- ward. . . To the crime ye were blind; yet does Jus - tice re-cord That through

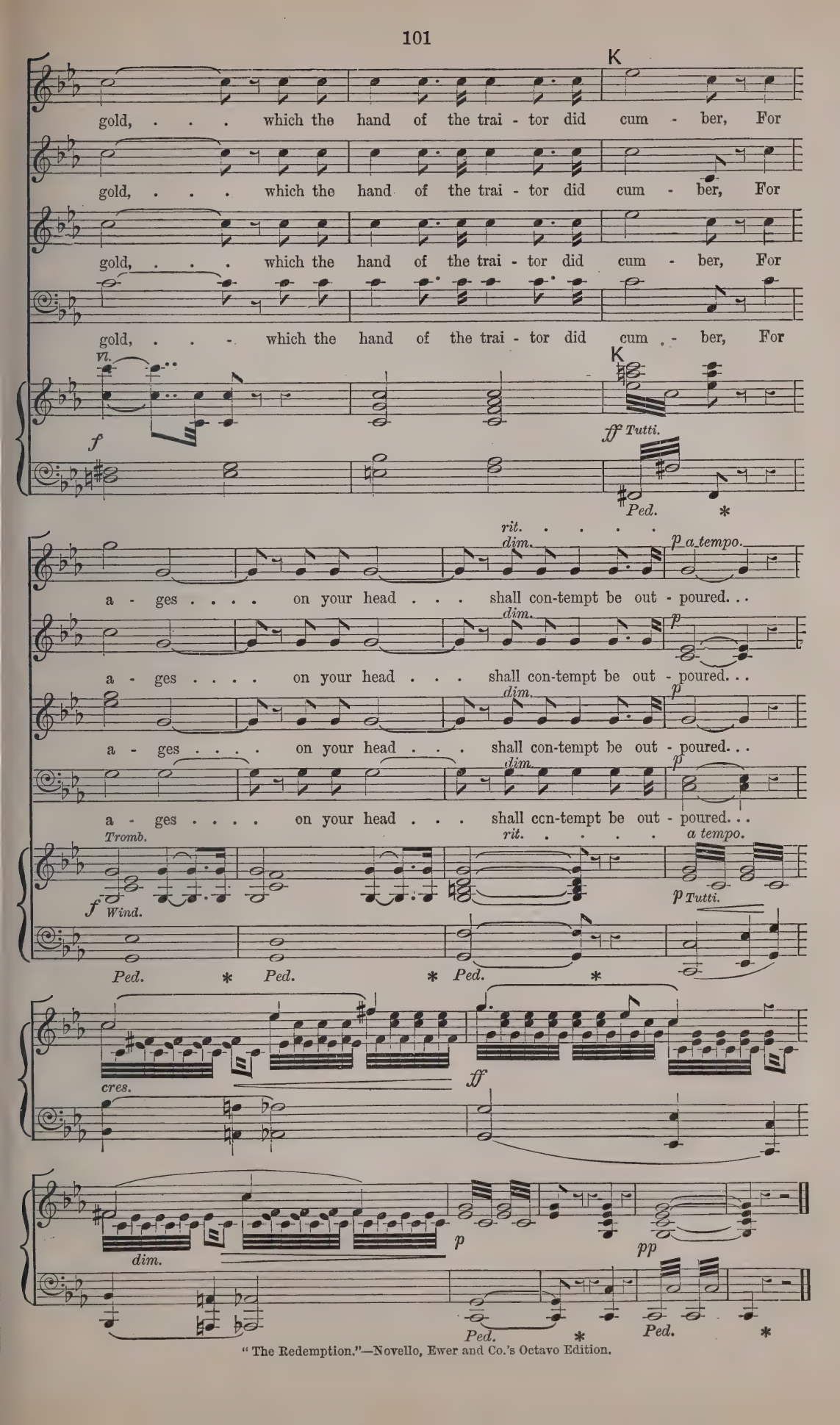
- ward. . . To the crime ye were blind; yet does Jus - tice re-cord That through

- ward. . . To the crime ye were blind; yet does Jus - tice re-cord That through

- ward. . . To the crime ye were blind; yet does Jus - tice re-cord That through

Viola & Fag.

Ped. * Ped. * Bassi.


K
gold, . . . which the hand of the trai - tor did cum - ber, For
gold, . . . which the hand of the trai - tor did cum - ber, For
gold, . . . which the hand of the trai - tor did cum - ber, For
gold, . . . which the hand of the trai - tor did cum - ber, For
Vl.
f
K
ff Tutti.
Ped.
rit.
dim.
p a tempo.
a - ges . . . . on your head . . . shall con-tempt be out - poured. . .
dim.
p
a - ges . . . . on your head . . . shall con-tempt be out - poured. . .
dim.
p
a - ges . . . . on your head . . . shall con-tempt be out - poured. . .
dim.
p
a - ges . . . . on your head . . . shall con-tempt be out - poured. . .
Tromb.
f Wind.
rit.
a tempo.
p Tutti.
Ped.
Ped.
Ped.
cres.
ff
dim.
p
pp
Ped.
Ped.

No. 5. THE HOLY WOMEN BEFORE THE APOSTLES.

THE NARRATORS.

Andante (quasi moderato).

Cl. & Fag.

p Str. pizz.

TENOR.

p

Now while by their bit - ter sor - row the dis - ci - ples were dis -

BASS.

p

Now while by their bit - ter sor - row the dis - ci - ples were dis

Fag. sustain.

- mayed, for their com - fort they be- thought them of the pro - mise of their

- mayed, for their com - fort they be- thought them of the pro - mise of their

Mas - ter, that they should see Him a - gain. . . . . But

Mas - ter, that they should see Him a - gain, ... But

Str. arco.

so it was, . . when the tid - ings were brought them, their

so it was, . . when the tid - ings were brought them, their

p Str. pizz.

faith dis - played it - self as in - con - stant and doubt - ful.

faith dis - played it - self as in - con - stant and doubt - ful.

A *Moderato (quasi Allegretto).* ♩ = 80.

pp Corni. *p Str. arco.* *cres* - - - - - -

1st Soprano Solo.

f The

2nd Soprano Solo.

f The

Contralto Solo.

f The

Ob. *Fl.*

- *cen* - - - - - *do.* . . . . *f* *p*

Lord, He is risen a - gain, . . . the Lord, He is risen a -

Lord, He is risen a - gain, . . . the Lord, He is risen a -

Lord, He is risen a - gain, . . . the Lord, He is risen a -

Cl. & Fag.

- gain: . . . To our sight . . . and to our hear - ing Have

- gain . . . . To our sight . . . and to our hear - ing Have

- gain: . . . To our sight . . . and to our hear - ing Have

won - drous signs been ap - pear - ing, He doth Man - - hood yet re -

won - drous signs been ap - pear - ing, He doth Man - - hood yet re -

won - drous signs been ap - pear - ing, He doth Man - - hood yet re -

- tain. . . The Lord, He is risen a - gain, . . the

- tain. . . The Lord, He is risen a - gain, . . the

- tain. . The Lord, He is risen a - gain, . . the

Fl.

B

Lord, He is risen a - gain. . . . . Him we

Lord, He is risen a - gain. . . . . Him we

Lord, He is risen a - gain. . . . . Him we

B

Str. & Wind. *cres.* . . . . *f Str. arco.* *p* *Cl.*

saw, when home re - turn - ing At the break - ing of the

saw, when home re - turn - ing At the break - ing of the

saw, when home re - turn - ing At the break - ing of the

day; . . Him we saw, when home re - turn - ing At the

day; . . Him we saw, when home re - turn - ing At the

day; . . Him we saw, when home re - turn - ing At the

break - ing of the day; . . Our hearts are with - in us

break - ing of the day; . . Our hearts are with - in us

break - ing of the day; . . . Our hearts are with - in us

C

burn - ing, All grief and doubt passed a - way. . . The

burn - ing, All grief and doubt passed a - way, . . The

burn - ing, All grief and doubt passed a - way, . . The

C

pp *p* *Corni.*

Viola.

Bassi.

Lord, He is risen a - gain, . . . the Lord, He is risen a -

Lord, He is risen a - gain, . . . the Lord, He is risen a -

Lord, He is risen a - gain, . . . the Lord, He is risen a -

Str. & Wind.

- gain. . . . . .

- gain. . . . . .

- gain. . . . . .

f

p *Str*

Fag.

Ped.

D Chorus. Tenor.

p

Though we fain would have be - lieved you, Some

Bass.

p

Though we fain would have be - lieved you, Some

D

p Str.

form sure - ly has de - ceived you, Some phan - tom, seen in the

form sure - ly has de - ceived you, Some phan - tom, seen in the

Viola.

Ped. * *Ped.* *

cres - - - - - - *cen* - - -

night. . . From trust - ing what you have told us Lack of

cres - - - - - *cen* - - -

night. . . From trust - ing what you have told us Lack of

cres - - - - - - *cen* - - -

Ped. * *Ped.* * *Ped.* *

- do. . . . . *f* *p* *ritenuto.* . . . . . .

wit - ness must with - hold us: We re - ly on hear - ing and

- do. . . . . *f* *p* *ritenuto.* . . . . . .

wit - ness must with - hold us: We re - ly on hear - ing and

Corni.

- do. . . . . *f* *p* *ritenuto.* . . . . . .

Str. & Fag.

Ped. * *Ped.* * *Ped.* *

E *Andantino.*

sight. . .

sight. . .

E *Andantino.*

Ob.

p *cres.* *cres.*

Corni.

Ped. * *Ped.* * *Ped.* *

Andantino. ♩ = 56.

SOPRANO SOLO.

From Thy love as a Fa - ther, O

Vl.

Cl. & Fag.

p

p Str

Corni.

Lord, . . teach us to ga - - ther That Life will con-quer

Death : They who seek things e - ter - - nal Shall

Ob.

p

Cl.

rise to light su - per - - nal On wings . . of low - ly

F

cres

faith. . . . From Thy love . . as a Fa - ther, . . from Thy

Chorus. Soprano.

p

From Thy love . . as a Fa - ther, . . from Thy

Alto.

p

From Thy love as a Fa - ther, from Thy

Tenor.

p

From Thy love as a Fa - ther, from Thy

Bass.

p

From Thy love as a Fa - ther, from Thy

F

pp Str. & Wind.

cres

cen - - - - - - - do.

love . . . as a Fa - ther, . . O Lord, . . teach us to

cen - - - - - - - do.

love . . . as a Fa - ther, . . O Lord, . . teach us to

cen - - - - - - - do.

love as a Fa - - ther, O Lord, . . teach us to

cen - - - - - - - do.

love as a Fa - - ther, O Lord, . . teach us to

cen - - - - - - - do.

love as a Fa - - ther, O Lord, . . teach us to

cen - - - - - - - do.

ga - - ther That Life will con - quer Death : . .

ga - - ther That Life will con - quer Death : . .

ga - - ther That Life will con - quer Death : . .

ga - - ther That Life will con - quer Death : . .

ga - - ther That Life will con - quer Death : . .

G

They who seek things e - ter - - nal Shall rise to . . light su - -

Cl.

- per - - nal On wings . . of low - ly faith. . .

H

From Thy Love as a

From Thy Love as a

From Thy Love as a

From Thy Love as a

H

pp

p Str. & Wind.

Fa - ther, O Lord, teach us to ga - ther That Life will conquer Death: They who seek things e -

Fa - ther, O Lord, teach us to ga - ther That Life will conquer Death: They who seek things e -

Fa - ther, O Lord, teach us to ga - ther That Life will conquer Death: They who seek things e -

Fa - ther, O Lord, teach us to ga - ther That Life will conquer Death: They who seek things e -

cres. *dim.*

cres - cen - do molto.

Shall rise, . . shall rise to light su -

cres. molto.

- ter - nal Shall rise to light su - per - nal On wings of low - ly

cres. molto.

- ter - nal Shall rise to light su - per - nal On wings of low - ly

cres. molto.

- ter - nal Shall rise to light su - per - nal On wings of low - ly

cres. molto.

- ter - nal Shall rise to light su - per - nal On wings of low - ly

cres. molto.

poco rit. *f* *dim.*

- per - nal . . On wings of low - ly faith, . . rise to light su -

poco rit. *f* *dim.* *pp*

faith, . . on wings of low - ly faith, . . on

poco rit. *f* *dim.* *pp*

faith, . . on wings of low - ly faith, . . on

poco rit. *f* *dim.* *pp*

faith, . . on wings of low - ly faith, . . on

poco rit. *f* *dim.* *pp*

faith, . . on wings of low - ly faith, . . on

f poco rit. *dim.* *pp*

Ped. * *Ped.* *

- per - - nal on wings of low - ly faith. . . .

wings of low - - ly faith. . . .

wings of low - - ly faith. . . .

wings of low - - ly faith. . . .

wings of low - - ly faith. . . .

Ped. * *Ped.* * *Ped.* *

No. 6. JESUS APPEARING TO THE APOSTLES.—THE ASCENSION.

Andantino. ♩ = 60. NARRATOR. (TENOR.)

The a - post - les that were

p *Str. pizz.* *Corni.* *Cl.* *Corni.*

Ped. * *Ped.* * *Ped.* *

left at eve-ning met to - ge - - ther, the doors now be-ing

Cl.

Ped. * *Ped.* * *Ped.* *

shut; and, while they were as - sem - - bled, the Lord Him-self . .

Cl. 3 *fp* *Cl. & Fag.*

Ped. * *Ped.* *

. . came, and stood in the midst. . . They were great - ly a -

p *Str. arco.* *p*

Ped. * *Ped.* *

A JESUS.

- fraid at the sight, but He said: . . Be not a - fraid, . . it is

p *Str. pizz.* *p* *Str. arco.*

I! . . . your heart need not be trou - bled. Be - hold! . . .

Vl. *f*

for I am not a sha - dow, an ap - pa - ri - - - tion; I

pp *Cello.* *p*

am such as I was when I walked on the sea. . . . Be - hold! . . .

for a spi - rit can have nei - ther flesh . . nor bones. . . .

p *p*

Ped. * *Ped.* * *Ped.*

NARRATOR. (TENOR.)

And the dis - ci - ples did o - beis - ance; and they fell on their

Str.

*

knees, . . in fear, giv - ing Him wor - ship: and the Lord then ap -

Ped. * *Ped.* * *Ped.* *

JESUS.

- proached, and said: A-rise, and hear! . . All au-tho-ri-ty is

p

Ped. * *Ped.* * *Ped.* *

Mine . . in heaven and on the earth, . . and by you shall wit - ness be

p Cl. Fag. Corni & Tromboni.

Ped. * *Ped.* * *Ped.* * *Ped.* *

borne . . un - to Me. . . To all the na-tions

B

Vl.

p Str.

Str.

Ped. * *Ped.* * *Ped.*

bear . . the news . . of sal - va - tion. De - part, give them the

3 3

Harp.

* *Ped.* *

word . . which I gave un - to you, bap - tis - ing them in the Name of the

Ped. * *Ped.* *

Fa - ther, and of the Son, . . and of the Ho - ly Ghost. . .

Wind.

Ped. * *Ped.* * *Ped.* * *Ped.*

I leave you My peace, . . and I am with you

p Str. & Wind.

* *Ped.* *

C

NARRATOR. (TENOR.)

al - way, yea, to the end of the world. . . Af-ter this to a

p *pp Str.*

Ped. * *Ped.* *

moun - tain . . led He them forth, . . and then, lift - ing up His

Ped. * *Ped.* *

hands, . . as in bless - ing, He de - part - ed, and as- cend - ed in - to

Ped. * *Ped.* * *Ped.* * *Ped.* *

heaven. . . .

8va

p

Harp. *Wind sustain*

Ped. * *Ped.*

8va

cres - - - - cen - - - - do.

Ped. * *Ped.* *

Molto moderato.

D CHORUS. SOPRANO. *f*

Un - fold, . . . un - fold, . . un -

ALTO. *f*

Un - fold, . . . un - fold, . . un -

TENOR. *f*

Un - fold, . . . un - fold, . . un -

BASS. *f*

Molto moderato. ♩ = 60. Un - fold, . . . un - fold, . . un -

8va

D *ff* *Tutti.* *f*

Organ.

Harp.

Ped.

- fold, ye por-tals ev - er - last - ing, un - fold, . . . un - fold, . . . un -

- fold, ye por-tals ev - er - last - ing, un - fold, . . . un - fold, . . . un -

- fold, ye por-tals ev - er - last - ing, un - fold, . . . un - fold, . . . un -

- fold, ye por-tals ev - er - last - ing, un - fold, . . . un - fold, . . . un -

- fold, ye por-tals ev - er - last - ing, With wel - come to re - ceive . . .

- fold, ye por-tals ev - er - last - ing, With wel - come to re - ceive . . .

- fold, ye por-tals ev - er - last - ing, With wel - come to re - ceive . . .

- fold, ye por-tals ev - er - last - ing, With wel - come to re - ceive . . .

Trombe.

Ped. * *Ped.* *

Him as-cend-ing on high. . . . Be - hold . . the King of Glo - ry! He

Him as-cend-ing on high. . . . Be - hold . . the King of Glo - ry! He

Him as-cend-ing on high. . . . Be - hold . . the King of Glo - ry! He

Him as-cend-ing on high. . . . Be - hold . . the King of Glo - ry! He

Ped. * *Ped.* * *Ped.* * *Ped.* *

mounts up through the sky, ... Back to the heavenly man-sions

mounts up through the sky, ... Back to the heavenly man-sions

mounts up through the sky, ... Back to the heavenly man-sions

mounts up through the sky, ... Back to the heavenly man-sions

Ped. * *Ped.* * *Ped.* *

hast - - ing. Un - fold, . . un - fold, . . un -

hast - - ing. Un - fold, . . un - fold, . . un -

hast - - ing, Un - fold, . . un - fold, . . un -

hast - - ing, Un - fold, . . un - fold, . . un -

Ped. * *Ped.* * *Ped.*

8va

E

- fold, ... for lo, the King comes nigh. . . .

- fold, ... for lo, the King comes nigh. . . .

- fold, ... for lo, the King comes nigh. . . .

- fold, ... for lo, the King comes nigh. . . .

8va

E

Trombe.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Celestial Choir. Soprano. *f*

But Who is He, the King of Glo - ry?

dim. . . . *pp* *Str.*

Harp.

Ped. * *Ped.* * *Ped.* * *Ped.* *

f

He Who Death o - ver - came, . . the Lord . . in bat-tle

f

He Who Death o - ver - came, . . the Lord . . in bat-tle

f

He Who Death o - ver - came, . . the Lord . . in bat-tle

f

He Who Death o - ver - came, . . the Lord . . in bat-tle

f Trombe & Corni. *Wind & Organ.*

Ped. * *Ped.* * *Ped.* *

But Who is He, the King of

migh - ty.

migh - ty.

migh - ty.

migh - ty.

dim. . . . *pp* *Str.* *Harp.*

Ped. * *Ped.* * *Ped.* * *Ped.* *

Glo - ry?

f

Of hosts He is the Lord; . . . of

f

Of hosts He is the Lord; . . . of

f

Of hosts He is the Lord; . . . of

f

Of hosts He is the Lord; . . . of

f Trombe & Corni. *Wind & Organ.*

Ped. * *Ped.* * *Ped.* *

an - gels and of powers: . . the King of Glo - ry is the King of the

an - gels and of powers: . . the King of Glo - ry is the King of the

an - gels and of powers: . . the King of Glo - ry is the King of the

an - gels and of powers: . . the King of Glo - ry is the King of the

Str.

Ped. * *Ped* * *Ped.* * *Ped.* *

F

ff

Un - fold, . . un - fold, . . un -

saints. . . Un - fold, . . un - fold, . . un -

saints. . . Un - fold, . . un - fold, . . un -

saints. . . Un - fold, . . un - fold, . . un -

saints. . . Un - fold, . . un - fold, . . un -

F

cres. *ff* *Tutti.* *Organ.*

Ped. * *Ped.* *Harp.*

- fold, ye por-tals ev-er - last - ing, un - fold, . . un - fold, . . un -

- fold, ye por-tals ev-er - last - ing, un - fold, . . un - fold, . . un -

- fold, ye por-tals ev-er - last - ing, un - fold, . . un - fold, . . un -

- fold, ye por-tals ev-er - last - ing, un - fold, . . un - fold, . . un -

- fold, ye por-tals ev-er - last - ing, un - fold, . . un - fold, . . un -

3

Ped.

- fold, . . ye por - tals ev - er - last - - ing, With wel - come to re -

- fold, . . ye por - tals ev - er - last - - ing, With wel - come to re -

- fold, . . ye por - tals ev - er - last - - ing, With wel - come to re -

- fold, . . ye por - tals ev - er - last - - ing, With wel - come to re -

- fold, . . ye por - tals ev - er - last - - ing, With wel - come to re -

3 3 3

* *Ped.*

"The Redemption."—Novello, Ewer and Co.'s Octavo Edition.

- ceive . . Him as-cend-ing on high. . . . Be - hold, . . the King of

- ceive . . . Him as-cend-ing on high. . . . Be - hold, . . the King of

- ceive . . . Him as-cend-ing on high. . . . Be - hold, . . the King of

- ceive . . . Him as-cend-ing on high, . . . Be - hold, . . the King of

- ceive . . . Him as-cend-ing on high, . . . Be - hold, . . the King of

Ped. * Ped. * Ped. * Ped. *

Glo - - ry! He mounts up through the sky, . . .

Glo - - ry! He mounts up through the sky, . . .

Glo - - ry! He mounts up through the sky, . . .

Glo - - ry! He mounts up through the sky, . . .

Glo - - ry! He mounts up through the sky, . . .

Ped. * Ped. * Ped. *

Back to the heavenly man-sions hast - - ing. Un - fold, . . un -

Back to the heavenly man-sions hast - - ing. Un - fold, . . un -

Back to the heavenly man-sions hast - - ing. Un - fold, . . un -

Back to the heavenly man-sions hast - - ing. Un - fold, . . un -

Back to the heavenly man-sions hast - - ing. Un - fold, . . un -

8va

Ped. * *Ped.* * *Ped.* *

- fold, . . . un - fold, ... for lo, the

- fold, . . . un - fold, ... for lo, the

- fold, . . . un - fold, ... for lo, the

- fold, . . . un - fold, ... for lo, the

- fold. . . . un - fold, ... for lo, the

8va

Ped. * *Ped.* * *Ped.* * *Ped.*

G

King comes nigh. . . .

King comes nigh. . . .

King comes nigh. . . .

King comes nigh. . . .

King comes nigh. . . .

G

Tutti. *sempre ff* *Org. & Tromboni sustain.*

Ped. * *Ped.* * *Ped.* *

Ped. * *Ped.* *

8va

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

8va

Trombe.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

PART III.

THE PENTECOST.

No. 1. SOPRANO SOLO AND CHORUS.

"Pax, quæ exsuperat omnem sensum."

Andante. ♩ = 54.

p Str. & Wind. *p* Vl. & Viola.

Ped. Timp. *

p *cres.* *molto.*

Cello.

Moderato. ♩ = 84.

f *dim.* *p* Str. Cl. Fag. & Corni.

con Ped.

p

A Chorus. Soprano.

p Love - ly ap - pear . . o - ver the moun - tains The feet of them that

p Str.

Ped. * Ped. * Ped. * Ped. * Ped. *

preach, . . and bring good news of peace, . . The feet of them that preach, . . and

Ped. * Ped. * Ped. * Ped. * Ped. *

B

bring good news of peace. . .

Chorus. Alto.

p

Love - ly ap - pear . . o - ver the

B Ob.

p

Ped. * Ped. * Ped. * Ped. * Ped. *

moun - tains The feet of them that preach, . . and bring good news of peace, . . The

Ped. * Ped. * Ped. * Ped. * Ped. *

feet of them that preach, . . and bring good news of peace, . .

Ped. * Ped. * Ped. * Ped. *

C

p

Love - ly ap - pear . . o - ver the moun - tains The

p

Love - ly ap - pear . . o - ver the moun - tains The

Tenor.

p

Love - ly ap - pear . . o - ver the moun - tains The

Bass.

p

Love - ly ap - pear . . o - ver the moun - tains The

C

p *Str. & Wind.*

cres.

feet of them that preach, . . and bring good news of peace, . .

cres.

feet of them that preach, . . and bring good news of peace, . .

cres.

feet of them that preach, . . and bring good news of peace, . .

cres.

feet of them that preach, . . and bring good news of peace, . .

cres. . . .

p

cres. . .

Love - ly ap - pear . . o - ver the moun - tains The

p

cres. . .

Love - ly ap - pear . . o - ver the moun - tains The

p

cres. . .

Love - ly ap - pear . . o - ver the moun - tains The

p

cres. . .

Love - ly ap - pear . . o - ver the moun - tains The

p

cres. . .

dim. p

feet of them that preach, and bring good news of peace. . .

dim. p

feet of them that preach, and bring good news of peace. . . .

dim. p

feet of them that preach, and bring good news of peace. . . .

dim. p

feet of them that preach, and bring good news of peace. . . .

dim. . . . p

con Ped.

cres - - - - cen - - - - do. . . . f

p

Soprano Solo. Recit.

Ye mountains, ye per-

tr

Cl.

* Ped. *

D *Andante.* ♩ = 50.

- pet - u - al hills, bow ye down.

p *Str. & Corni.* *pp* *Cl. & Fag.* *Str.*

O - ver the bar - ren wastes . . . shall flowers now have pos -

- ses - sion. Dark shades of an-cient days, full of hate and op -

Ob.

- pres - sion, In the bright-ness of joy fade a - way, and are gone, in the

Fl.

bright - ness of joy, ... in the bright-ness of joy . . . fade a -

- way, and . . . are gone. . .

dim. *pp*

E

In this age, tru - ly blest more than a - ges pre -

♩ = 50.

Vl.

p Str. *Wind sustain.*

Ped. * *Ped.* * *Ped.* *

- ced - ing, Shall the corn nev - er fail . . . from the plen - ti - ful

Ped. * *Ped.* * *Ped.* * *Ped.* *

ground; . . . Un - der the shin - ing sky . . . shall the lambs gai - ly

Ped. * *Ped.* * *Ped.* * *Ped.* *

bound: . . . Void of fear, un - dis-turbed, safe - ly . .

Ped. * *Ped.* * *Ped.* * *Ped.* *

. . shall they be feed - - - ing, Then the ti - mo - rous

pp *p*

Ped. * *Ped.* * *Ped.* * *Ped.* *

doves, . . where - so - ev - er they fly, . . Shall not fear a - ny

Ped. * *Ped.* * *Ped.* * *Ped.* *

more . . the hawk's mer - ci - less cry, . . then the ti - mo-rous

Ped. * *Ped.* * *Ped.* * *Ped.* *

doves, . . where - so - ev - er they fly, . . Shall not fear a - ny

Ped. * *Ped.* * *Ped.* * *Ped.* *

rit. *Moderato maestoso.* F

more . . the hawk's mer - ci - less cry. . . .

rit. *Moderato maestoso.* ♩ = 72.

p Str. & Wind.

Ped. * *Ped.* *

Chorus. Soprano.

p

Love - ly ap - pear . . o - - ver the moun - tains The

Alto.

p

Love - ly ap - pear . . o - - ver the moun - tains The

Tenor.

p

Love - ly ap - pear . . o - - ver the moun - tains The

Bass.

p

Love - ly ap - pear . . o - - ver the moun - tains The

p *Tutti.*

Harp. *Ped.* * *Ped.* * *Ped.* * *Ped.* *

feet of them that preach, . . and bring good news of peace, . . the

feet of them that preach, . . and bring good news of peace, . . the

feet of them that preach, . . and bring good news of peace, . . the

feet of them that preach, . . and bring good news of peace, . . the

Ped. * *Ped.* * *Ped.* * *Ped.* *

feet of them that preach, . . and bring good news of peace. . .

feet of them that preach, . . and bring good news of peace. . .

feet of them that preach, . . and bring good news of peace. . .

feet of them that preach, . . and bring good news of peace. . .

Ped. * *Ped.* * *Ped.* * *Ped.* *

G

Ye moun - tains, ye per - pet - u - al hills, bow ye down. . .

Ye moun - tains, ye per - pet - u - al hills, bow ye down. . .

Ye moun - tains, ye per - pet - u - al hills, bow ye down. . .

Ye moun - tains, ye per - pet - u - al hills, bow ye down. . .

G

p

Ped. * *Ped.* * *Ped.* * *Ped.* *

O - ver the bar - ren wastes . . shall flowers now have pos - ses - sion.

O - ver the bar - ren wastes . . shall flowers now have pos - ses - sion.

O - ver the bar - ren wastes . . shall flowers now have pos - ses - sion.

O - ver the bar - ren wastes . . shall flowers now have pos - ses - sion.

Ped. * *Ped.* * *Ped.* * *Ped.* *

Dark shades of an-cient days, . . full of hate and op - pres - sion,

Dark shades of an-cient days, . . full of hate and op - pres - sion,

Dark shades of an-cient days, . . full of hate and op - pres - sion,

Dark shades of an-cient days, . . full of hate and op - pres - sion,

Ped. * *Ped.* * *Ped.* * *Ped.* *

rit.

In the bright - ness of joy . . . fade a - way, and are

rit.

In the bright - ness of joy . . . fade a - way, and are

rit.

In the bright - ness of joy . . . fade a - way, and are

rit.

In the bright - ness of joy . . . fade a - way, and are

Vl.

rit.

Ped. * Ped. *

a tempo.

gone. . . .

a tempo.

gone. . .

a tempo.

gone. . . .

a tempo.

gone. . . .

a tempo. allargando.

p Tutti

Ped. * Ped. * Ped. *

8va

Ped. * Ped. *

No. 2. THE DESCENT OF THE HOLY GHOST.

Andante. NARRATOR. (TENOR.)

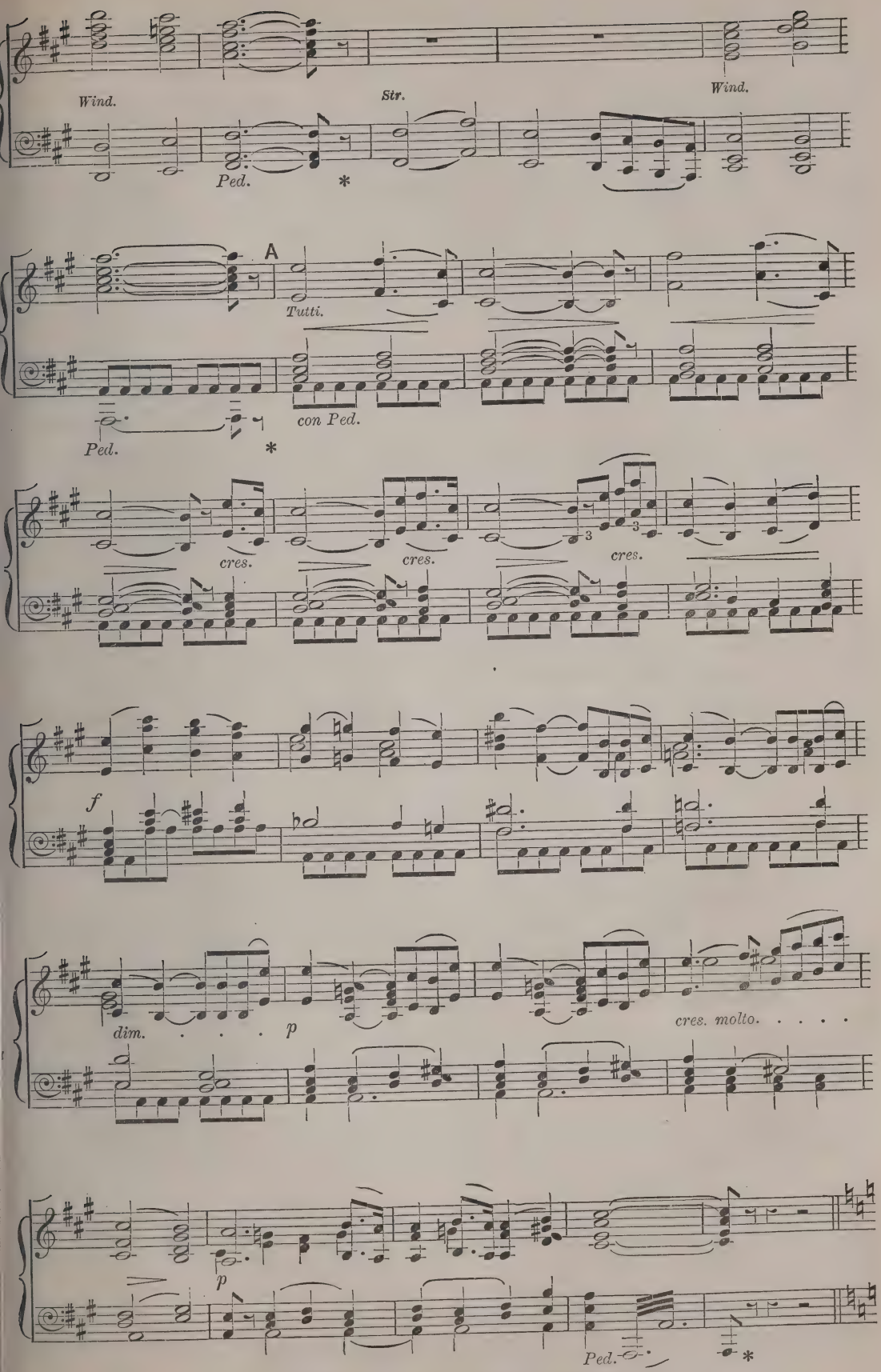
Up-on the day of Pen-te-cost it came to pass, that in one place, with one ac-cord, the dis-ci-ples, ac-cord-ing as they were wont, were pray-ing, while they wait-ed for the pro-mise of God. . .

p Str. *Ped.* * *Ped.* * *p* *Ped.* * *Ped.* *

THE APOSTLES IN PRAYER.

Andante. ♩ = 48.

pp Str. *pp Wind.* *Str.* *Ped.* * *Wind.* *Str.* *Ped.* *


Wind.
Str.
Wind.
Ped.
*
A
Tutti.
Ped.
*
con Ped.
cres.
cres.
cres.
f
dim.
p
cres. molto.
p
Ped.
*

B *Moderato.* NARRATOR. (BASS.)

Lo, there came a migh - ty sound, . . a sound as of a

pp *Str.* *Ped.*

tem - pest, and it filled all the place . . in which they were as - sem - bled.

Fl. & Cl. *p* *Ped.* *

Then tongues to them ap - peared, and were part - ing a - -

Ped. *

- mong them. The tongues were like as of

8va *Ped.* *

fire, ... and on each one of the cho - sen band . . it was

cres. *Ped.* * *Ped.* * *Ped.* *

sit - ting. On a sud - den ap - peared the

ff Tutti. Vl. 8va Wind. *pp* Harp. Bassi. Ped. * Ped. *

tongues . . . . that were like as of fire, . . .

8va Ped. * Ped. *

part - ing a - mong the band. . . . .

C 8va Ped. * *p* Cl. Str. sustain. Ped.

THE NARRATORS. TENOR. At

Fl. Cl. Str. Fag. & Cor. * Ped. * Ped. * Ped. *

once . . . the Spi - rit came . . up-on them : . . . Bass.

At

p Str. Wind & Harp.

Ped. * Ped. * Ped. * Ped *

a ho - ly

once . . . the Spi - rit came . . up-on them : . .

Ped. * Ped. * Ped. * Ped. *

rap - ture, . . a ho - ly rap - ture, . .

a ho - ly rap - ture, . . a ho - ly

Harp.

p Str.

Ped. * Ped. * Ped. *

their ve - ry souls pos - sess - ing, . . both in - flames . . . and in -

rap - ture, . . their ve - ry souls pos-sess - ing, in - flames . . . and in -

f

Ped. * Ped. *

D

- spires . . . them: these un - taught sim - ple

- spires . . . them: these un - taught sim - ple

D

Vl.

Str.

men, . . these hearts . . with ter - ror chilled,

men, . . these hearts . with ter - ror chilled,

like to he - roes ap - pear, . . . in their zeal for the

like to he - roes ap - pear, . . . in their zeal for the

f *Wind.* *Str.* *Wind.*

Ped. * *Ped.* *

Andante (quasi Adagio).

E

faith. . . .

faith. . . .

E

dim. *pp Str.* *Wind sustain.*

Ped. *

Soprano Solo. (*A Voice from Heaven.*)

Go ye forth on your way: . . the Lord Him-self will guide you: Un - to

Harp. *Cor.*

Ped. * *Ped.* *

death be ye faith - - ful, what - ev - er be - tide you. Through the

Ped. * *Ped.* *

world go ye forth, . . un - to you it is given . . To preach the tid-ings glad . .

8va

Ped. * *Ped.* * *Ped.* *

Molto moderato.

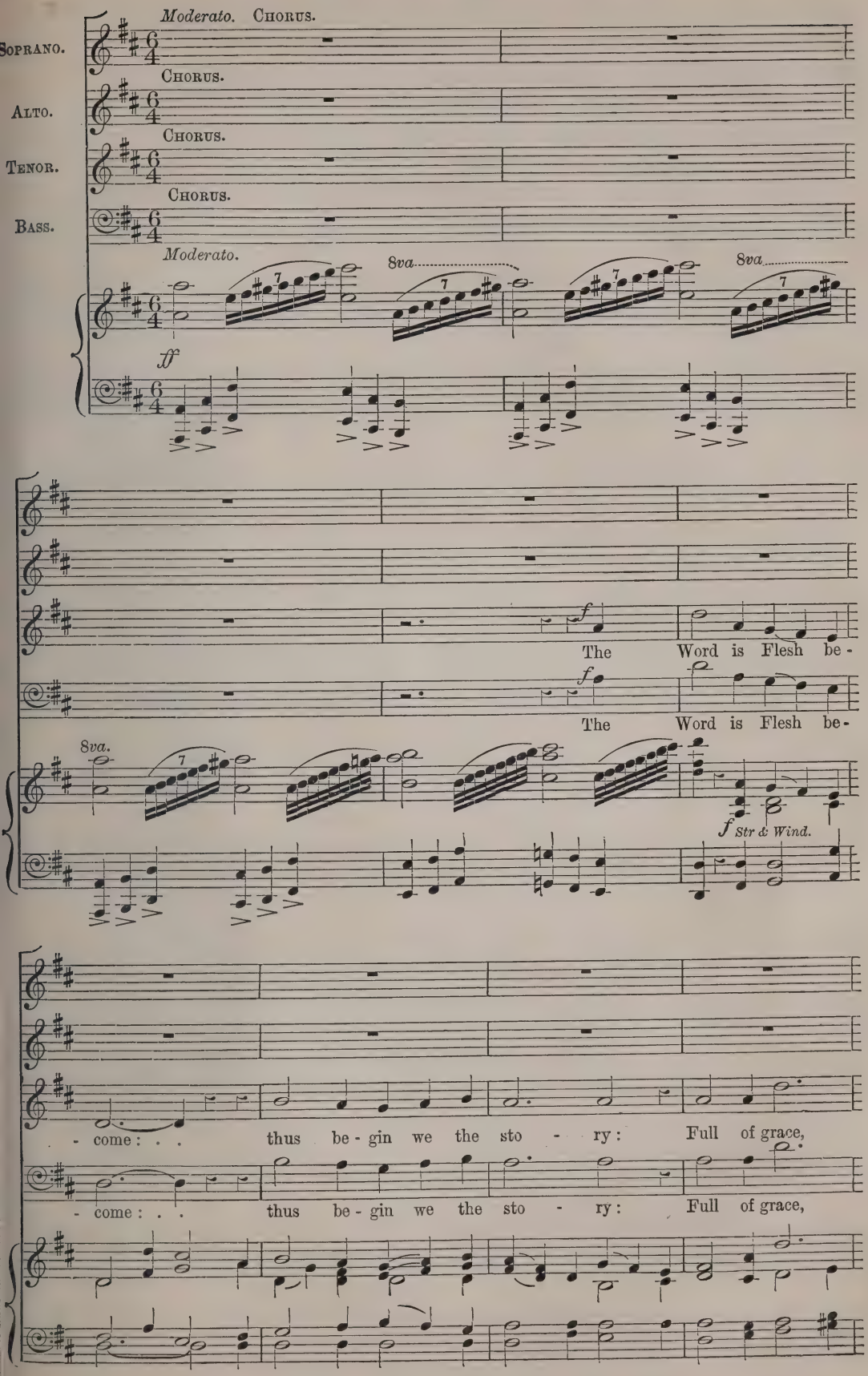
. . . of the King - - dom of Heaven. . .

8va

ff *Tutti.*

Ped. * *Ped.* * *Ped.* *

No. 3. HYMN OF THE APOSTLES.



full . . of truth, is He. . . . . In the womb of . . a

full . . of truth, is He. . . . . In the womb of . . a

Vir - gin did He veil . . the glo - - ry Of His e - ter - nal Ma - jes -

Vir - gin did He veil . . the glo - - ry Of His e - ter - nal Ma - jes -

A

- ty. . . . *f* He is be - fore the

f

- ty . . . He is be - fore the

A

f *Corni & Trombe.* *Tutti.*

worlds, . . all light from Him we ga - ther, God, ho - ly

worlds, . . all light from Him we ga - ther, God, ho - ly

Str. & Wind.

just, and true, is He; . . And, like the Ho - ly Ghost, . . is

just, and true, is He; . . And, like the Ho - ly Ghost, . . is

one with God the Fa - ther In ev - er - last - ing Tri - ni -

one with God the Fa - ther In ev - er - last - ing Tri - ni -

B

p

- ty. . . He has given us His flesh, . . the

p

- ty. . . He has given us His flesh, . . the

B

p Str. Cl. Fag. & Corni.

life of men to nour - ish, Whence we His won - drous love may

life of men to nour - ish, Whence we His won - drous love may

see. . . By His love are we drawn in our

see. . . By His love are we drawn in our

cres.

in - most souls to cher - ish Bless - ed hope of im - mor - tal - i -

cres,

in - most souls to cher - ish Bless - ed hope of im - mor - tal - i -

cres.

C

f

The Word is Flesh be - come: . .

f

The Word is Flesh be - come: . .

f

- ty. . . . . The Word is Flesh be - come: . .

f

- ty. . . . . The Word is Flesh be - come: . .

C

f

Tutti.

thus be - gin we the sto - ry: Full of grace, full of truth, is

thus be - gin we the sto - ry: Full of grace, full of truth, is

thus be - gin we the sto - ry: Full of grace, full of truth, is

thus be - gin we the sto - ry: Full of grace, full of truth, is

He. . . . . In the womb of . . a Vir - gin did He

He. . . . . In the womb of . . a Vir - gin did He

He. . . . . In the womb of . . a Vir - gin did He

He. . . . . In the womb of . . a Vir - gin did He

D

veil the glo - ry Of His e - ter - nal Ma - jes - ty. . . . He

veil the glo - ry Of His e - ter - nal Ma - jes - ty. . . . He

veil the glo - ry Of His e - ter - nal Ma - jes - ty. . . . He

veil the glo - ry Of His e - ter - nal Ma - jes - ty. . . . He

D

Corni & Trombe.

Tutti.

is be - fore the worlds, . . . all light from Him we ga - ther,

is be - fore the worlds, . . . all light from Him we ga - ther,

is be - fore the worlds, . . . all light from Him we ga - ther,

is be - fore the worlds, . . . all light from Him we ga - ther,

God, ho - ly, just, and true, is He; . . . And, like the Ho - ly

God, ho - ly, just, and true, is He; . . . And, like the Ho - ly

God, ho - ly, just, and true, is He; . . . And, like the Ho - ly

God, ho - ly, just, and true, is He; . . . And, like the Ho - ly

Ghost, . . . is one with God.. the Fa - ther In ev - er -

Ghost, . . . is one with God.. the Fa - ther In ev - er -

Ghost, . . . is one with God.. the Fa - ther In ev - er - last - -

Ghost, . . . is one with God.. the Fa - ther In ev - er - last - -

Ped.

- last - ing Tri - ni - ty. . . .

- last - ing Tri - ni - ty. . . .

- - ing Tri - ni - ty. . . .

- - ing Tri - ni - ty. . . .

ff

* *Ped.* *

E *Moderato.*

Solo.

By faith sal -

E *Moderato.*

p *Str. & Wind.* *cres.* *dim.* *p* *Str.*

- va - tion comes, and by peace con - so - la - tion.

Solo.

By faith sal - va - tion comes, and by

peace con - so - la - tion.

Solo.

By faith sal - va - tion comes, and by peace con - so - la - -

F

- tion.

SOLO.

By faith sal - va - tion comes, and by peace con - so - la - tion.

F

f Corni.

f Hark - en! let all give ear . . . to the Lord's de - clar -

f Hark - en! let all give ear . . . to the Lord's de - clar -

f Hark - en! let all give ear . . to the Lord's de - clar -

f Hark - en! let all give ear . . to the Lord's de - clar -

Wind.

Str.

Ped. * Ped. *

CHORUS.

p - a - tion. Hark - en! let all give ear . . . to the Lord's de-clar-

CHORUS.

p - a - tion. Hark - en! let all give ear . . . to the Lord's de-clar-

CHORUS.

p - a - tion. Hark - en! let all give ear . . . to the Lord's de-clar-

CHORUS.

p - a - tion. Hark - en! let all give ear . . . to the Lord's de-clar-

p Str.

Timp.

Solo.

- a - - tion. By faith sal - va - tion comes, and by

Solo.

- a - - tion. By faith sal - va - tion comes, and by

Solo.

- a - - tion. By faith sal - va - tion comes, and by

Solo.

- a - - tion. By faith sal - va - tion comes, and by

Vl. & Viola. *p*

Timp.

Chorus. *p*

peace con - so - la - tion. By faith sal - va - tion comes, and by peace con - so - la - -

Chorus. *p*

peace con - so - la - tion. By faith sal - va - tion comes, and by peace con - so - la -

Chorus. *p*

peace con - so - la - tion. By faith sal - va - tion comes, and by peace con - so - la - -

Chorus. *p*

peace con - so - la - tion. By faith sal - va - tion comes, and by peace con - so - la - -

p Str. & Wind.

G

p Solo. *p*

- tion. Heark - en! let all give ear . . . to the Lord's de - clar -

p Solo. *p*

- tion. Heark - en! let all give ear . . . to the Lord's de - clar -

p *p* Solo.

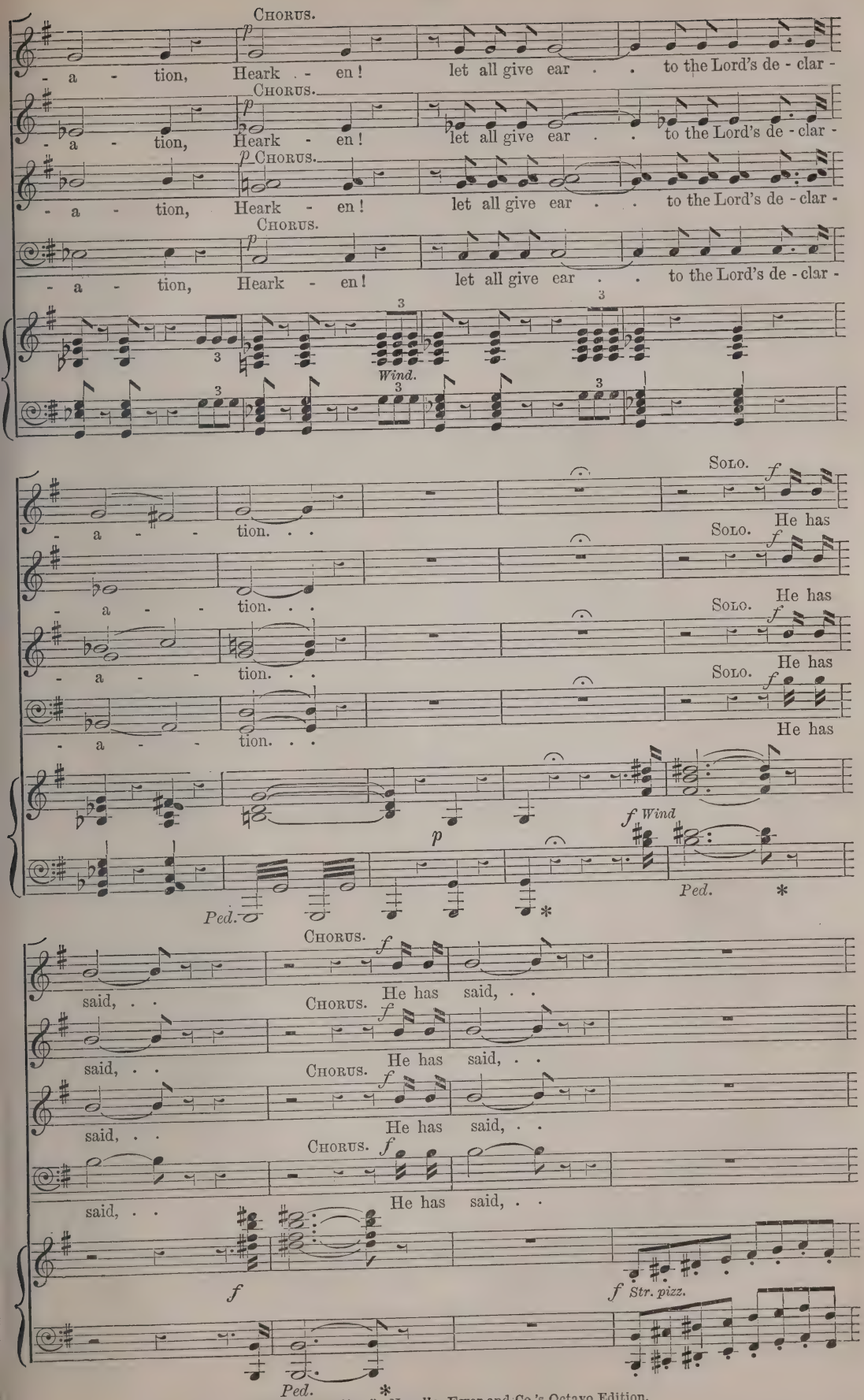
- tion. Heark - en! let all give ear . . . to the Lord's de - clar -

p *p* Solo.

- tion. Heark - en! let all give ear . . . to the Lord's de - clar -

G

Trombe. *p Str. pizz.*



"The Redemption."—Novello, Ewer and Co.'s Octavo Edition.

H

p

At My word have the blind had their sight, . .

H *Wind.*

dim.

p

Str. arco.

p

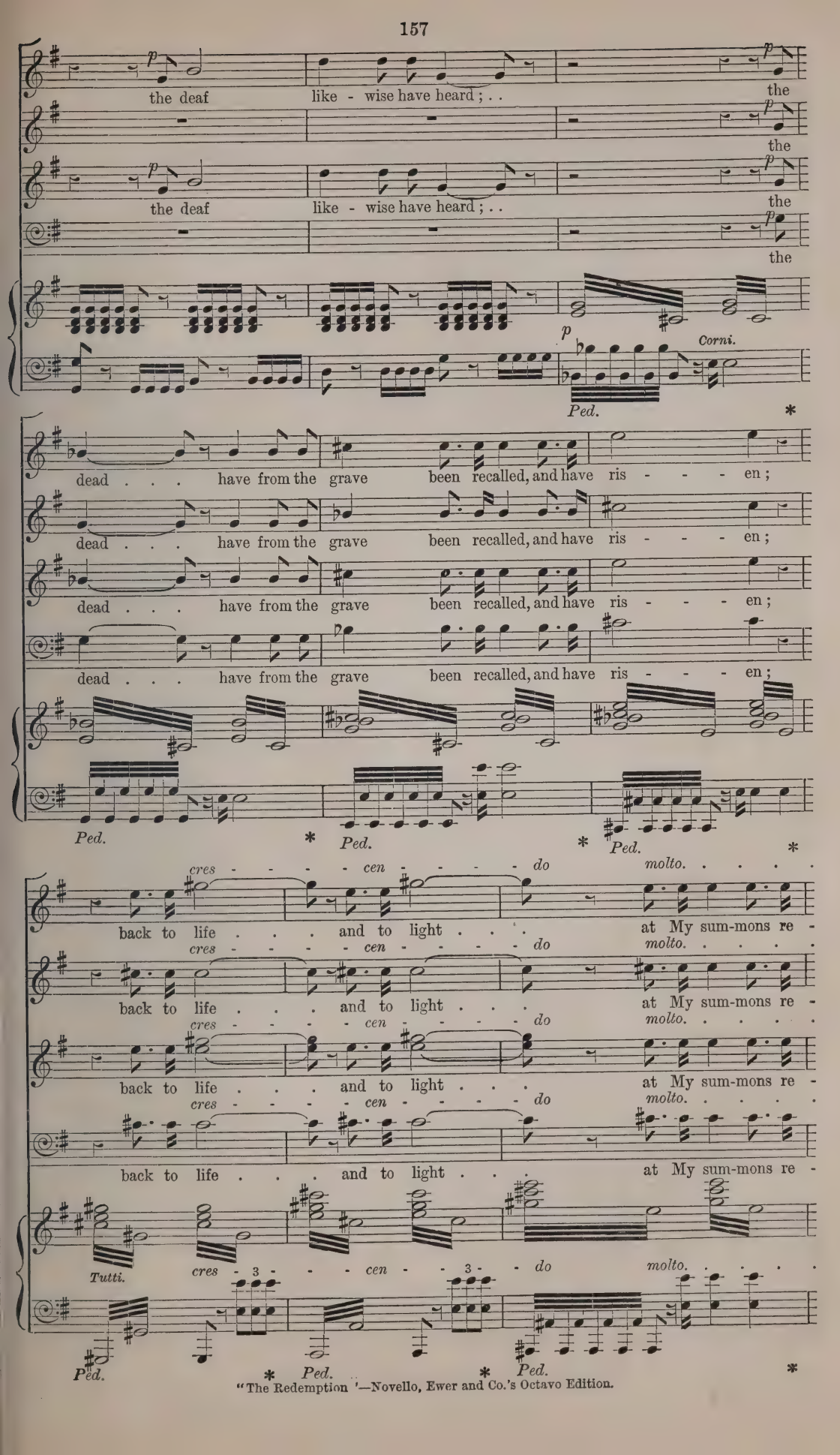
At My word have the blind had their sight, . .

p

and the lame . . . . . have been healed; . .

p

and the lame . . . . . have been healed; . .


the deaf like - wise have heard ; . . the
the
the deaf like - wise have heard ; . . the
the
p
Corni.
Ped.
dead . . . have from the grave been recalled, and have ris - - - - en ;
dead . . . have from the grave been recalled, and have ris - - - - en ;
dead . . . have from the grave been recalled, and have ris - - - - en ;
dead . . . have from the grave been recalled, and have ris - - - - en ;
Ped.
cres - - - - cen - - - - do molto. . . . .
back to life . . . and to light . . . at My sum-mons re -
cres - - - - cen - - - - do molto. . . . .
back to life . . . and to light . . . at My sum-mons re -
cres - - - - cen - - - - do molto. . . . .
back to life . . . and to light . . . at My sum-mons re -
cres - - - - cen - - - - do molto. . . . .
back to life . . . and to light . . . at My sum-mons re -
Tutti.
cres - 3 - - - cen - - 3 - - do molto. . . . .
Ped.

poco rit. . . . . Poco più lento.

ff

- turn - - - ing.

ff

- turn - - - ing.

ff

- turn - - - ing.

ff

- turn - - - ing.

poco rit. . . Poco più lento.

8va

Str.

ff Wind.

Ped. * con Ped.

Fl.

p Str.

Solo. espressivo.

He has said to all the un - hap - py, O

Solo. espressivo.

He has said to all the un - hap - py, O

Solo. espressivo.

He has said to all the un - hap - py, O

Solo. espressivo.

He has said to all the un - hap - py, O

Str. Viola.

Ped. * Ped. * Ped. *

come to Me, O come to Me, all ye that are sad and that weep, . . and

come to Me, O come to Me, all ye that are sad and that weep, . . and

come to Me, O come to Me, all ye that are sad and that weep, . . and

come to Me, O come to Me, all ye that are sad and that weep, . . and

Cl. Fag. & Cor.

I . . will give your souls the rest . . they long to find, . . O

I . . will give your souls the rest . . they long to find, . . O

I . . will give your souls the rest . . they long to find, . . O

I . . will give your souls the rest . . they long to find, . . O

cres *dim.*

come . . to Me, O come . . to Me, all ye that are sad and that

cres. *dim.*

come . . to Me, O come . . to Me, all ye that are sad and that

cres. *dim.*

come . . to Me, O come . . to Me, all ye that are sad and that

cres *dim.*

come . . to Me, O come . . to Me, all ye that are sad and that

Ob.

cres. *dim.*

p *cres.* *f* *dim.* *p*

weep, . . and I . . will give your souls the rest they long to find, . . O

p *cres.* *f* *dim.* *p*

weep, . . and I . . will give your souls the rest they long to find, . . O

p *cres.* *f* *dim.* *p*

weep, . . and I . . will give your souls the rest they long to find, . . O

p *cres.* *f* *dim.* *p*

weep, . . and I . . will give your souls the rest they long to find, . . O

p *f* *dim.* *p* *pp* *Corni.* *p Str.*

Ped. *

come . . to Me, O come . . to Me, all ye that are sad and that

come . . to Me, O come . . to Me, all ye that are sad and that

come . . to Me, O come . . to Me, all ye that are sad and that

come . . to Me, O come . . to Me, all ye that are sad and that

Ped. * *Ped.* *

f *dim.*

weep, . . O come, all ye that are sad and that weep. . .

f *dim.*

weep, . . O come, all ye that are sad and that weep. . .

f *dim.*

weep, . . O come, all ye that are sad and that weep. . .

f *dim.*

weep, . . O come, all ye that are sad and that weep. . .

f *Wind.* *dim.* *Vl.* *p Str.*

Ped. * *Ped.* * *Ped.*

cres. f

* Tea. * Ped. *

Allegretto. Small Choir.

K Soprano. 8 *Voices.*

Alto. 8 *Voices.*

Tenor. 6 *Voices.*

f

He has said, . .

Bass. 6 *Voices.*

K *Allegretto.*

f *Corni.* *Str. Cl. & Fag.*

Ped. *

p cres.

They are bless - ed, the poor in spi - rit, for they

p cres.

They are bless - ed, the poor in spi - rit, for they

p cres.

They are bless - - ed, the poor in spi - rit, for they

p cres.

They are bless - ed, the poor in spi - rit, for they

Wind. cres. Str. Wind.

p

dim. *p*

have the King-dom of Heaven.

dim. *p*

have the King-dom of Heaven.

dim. *p*

have the King-dom of Heaven.

dim. *p*

have the King-dom of Heaven.

p *Str.* *cres.* *dim.*

cres. *dim.* *cres.*

They are bless - ed that mourn, for they shall have com - fort. They are

cres. *dim.* *cres.*

They are bless - ed that mourn, for they shall have com - fort. They are

cres. *dim.* *cres.*

They are bless - ed that mourn, for they shall have com - fort. They are

cres. *dim.* *cres.*

They are bless - ed that mourn, for they shall have com - fort. They are

p *Cl. & Fag.* *p* *Str.* *Cl. & Fag.* *cres.*

dim

bless - ed, they that are meek.

dim.

bless - ed, they that are meek.

dim.

bless - ed, they that are meek.

dim.

bless - ed, they that are meek.

dim. *p* *Str.* *cres.*

L *p* *cres.* *dim.*

They are bless - ed, that hun - ger and thirst to be right - eous. They are

p *cres.* *dim.*

They are bless - ed, that hun - ger and thirst to be right - eous. They are

p *cres.* *dim.*

They are bless - ed, that hun - ger and thirst to be right - eous. They are

p *cres.* *dim.*

They are bless - ed, that hun - ger and thirst to be right - eous. They are

L

p *Cl. & Fag.* *cres.* *Str.* *Wind.*

bless - ed, they that are kind, . . . pure in heart, . . . seek - ing

bless - ed, they that are kind, . . . pure in heart, . . . seek - ing

bless - ed, they that are kind, . . . pure in heart. . . . seek - ing

bless - ed, they that are kind, . . . pure in heart, . . . seek - ing

Vl. *Str.* *p* *Str. & Wind.*

Ped. * *Ped.* *

peace, . . . false - ly blamed . . . for My sake; . . .

peace, . . . false - ly blamed . . . for My sake; . . .

peace, . . . false - ly blamed . . . for My sake; . . .

peace, . . . false - ly blamed . . . for My sake; . . .

Ped. * *Ped.* *

they . . the earth shall in - her - it, they shall have their re -

they the earth shall in - her - it, they shall have their re -

they the earth shall in - her - it, they shall have their re -

they . . the earth shall in - her - it, they shall have their re -

f *p*

cres.

- ward in Heaven, . . they . . shall have their re - ward . . . in

cres.

- ward in Heaven, . . they shall have their re - ward . . . in

cres.

- ward in Heaven, . . they . . shall have their re - ward . . . in

cres.

- ward in Heaven, . . they . . shall have their re - ward . . . in

8va

cres.

f

Heaven. . . . .

f

Heaven. . . . .

f

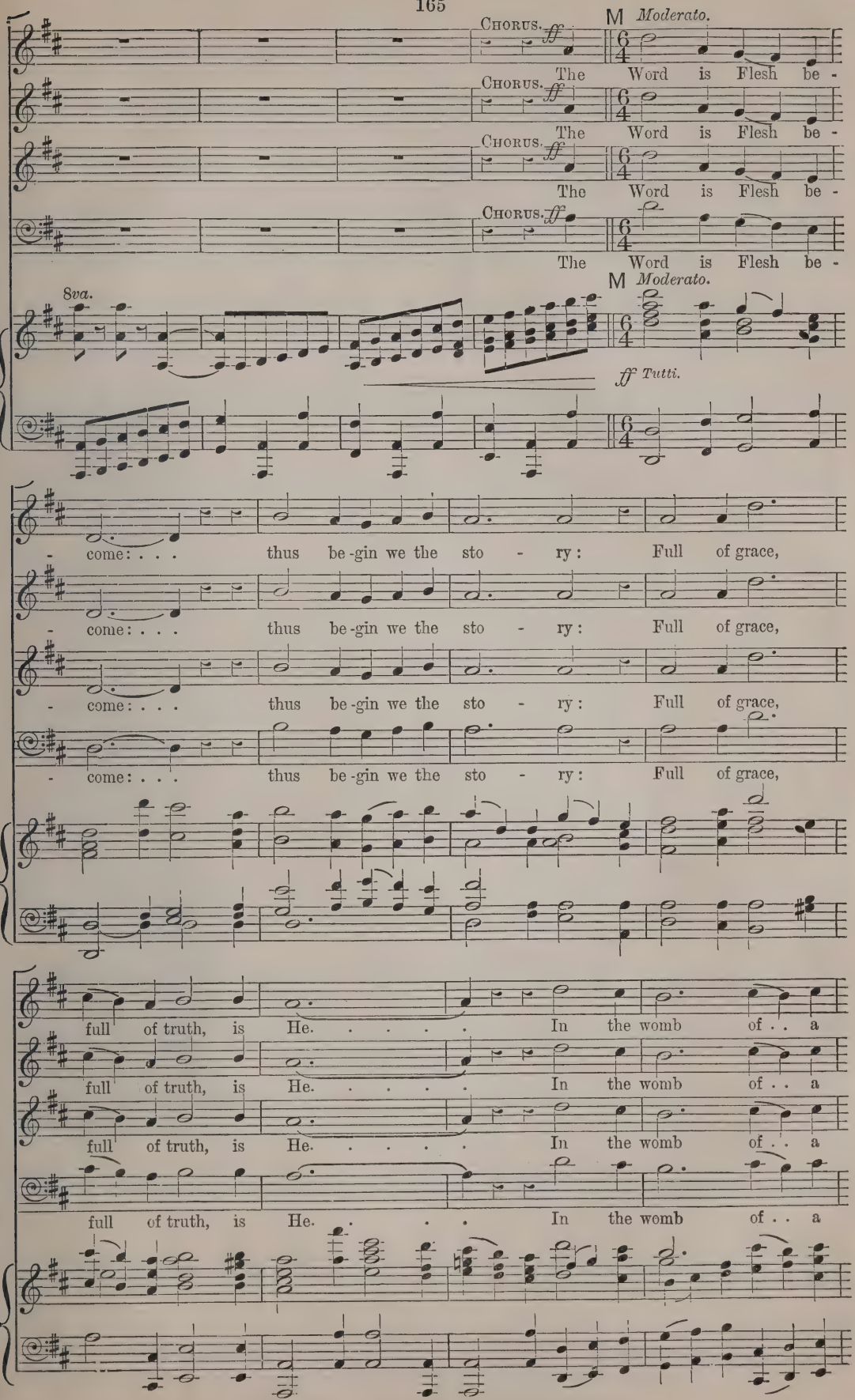
Heaven. . . . .

f

Heaven. . . . .

8va 8va

ff *Tutti.*


Chorus. ff
M Moderato.
The Word is Flesh be -
8va.
ff Tutti.
- come: . . . thus be-gin we the sto - ry: Full of grace,
full of truth, is He. . . . . In the womb of . . a

Vir - gin did He veil the glo - - ry Of His e - ter - nal Ma - jes -

Vir - gin did He veil the glo - - ry Of His e - ter - nal Ma - jes -

Vir - gin did He veil the glo - - ry Of His e - ter - nal Ma - jes -

Vir - gin did He veil the glo - - ry Of His e - ter - nal Ma - jes -

N

- ty. . . . He is be - fore the worlds. . . all light from Him we

- ty. . . . He is be - fore the worlds, . . all light from Him we

- ty. . . . He is be - fore the worlds. . . all light from Him we

- ty. . . . He is be - fore the worlds, . . all light from Him we

N

Corni & Trombe. *Tutti.*

ga - - ther, God, ho - ly, just, and true, is He; . . . And,

ga - - ther, God, ho - ly, just, and true, is He; . . . And,

ga - - ther, God, ho - ly, just, and true, is He; . . . And,

ga - - ther, God, ho - ly, just, and true, is He; . . . And,

like the Ho - ly Ghost, . . is one with God the Fa - ther

like the Ho - ly Ghost, . . is one with God the Fa - ther

like the Ho - ly Ghost, . . is one with God the Fa - ther

like the Ho - ly Ghost, . . is one with God the Fa - ther

In ev - er - last - ing Tri - ni - ty, . . . in

In ev - er - last - ing Tri - ni - ty, . . . in

In ev - er - last - ing Tri - ni - ty, . . . in

In ev - er - last - ing Tri - ni - ty, . . . in

8va

Ped. * Ped. * Ped. * Ped. *

Allegro moderato.

ev - er - last - ing Tri - ni - ty. . .

ev - er - last - ing Tri - ni - ty. . .

ev - er - last - ing Tri - ni - ty. . .

ev - er - last - ing Tri - ni - ty. . . *f* And, like the Ho - ly

Allegro moderato.

f Str. & Wind.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ghost, is one with God the Fa - ther In ev - er - last - - ing Tri - ni -

And, like the Ho - ly Ghost, is one with God the Fa - ther In ev - er - last - -

- ty, . . Is one with God the Fa - ther In ev - er -

And, like the Ho - ly Ghost, . . is one with God the

- - ing Tri - ni - ty, . . is one with God the

- last - ing Tri - ni - ty, . . is one with God the

P *f*

And, like the Ho - ly

Fa - ther In ev - er - last - - ing Tri - ni - ty, . . is

Fa - ther In ev - er - last - ing Tri - ni - ty, . . is

Fa - ther In ev - er - last - ing Tri - ni - ty, . . is

P

Ghost, . . is one with God the Fa - ther In ev - er - last -

one with God the Fa - ther In ev - er

one with God the Fa - ther In ev - er

one with God the Fa - ther In . . ev - er

- - ing Tri - ni - ty, . .

- last - ing Tri - ni - ty, . .

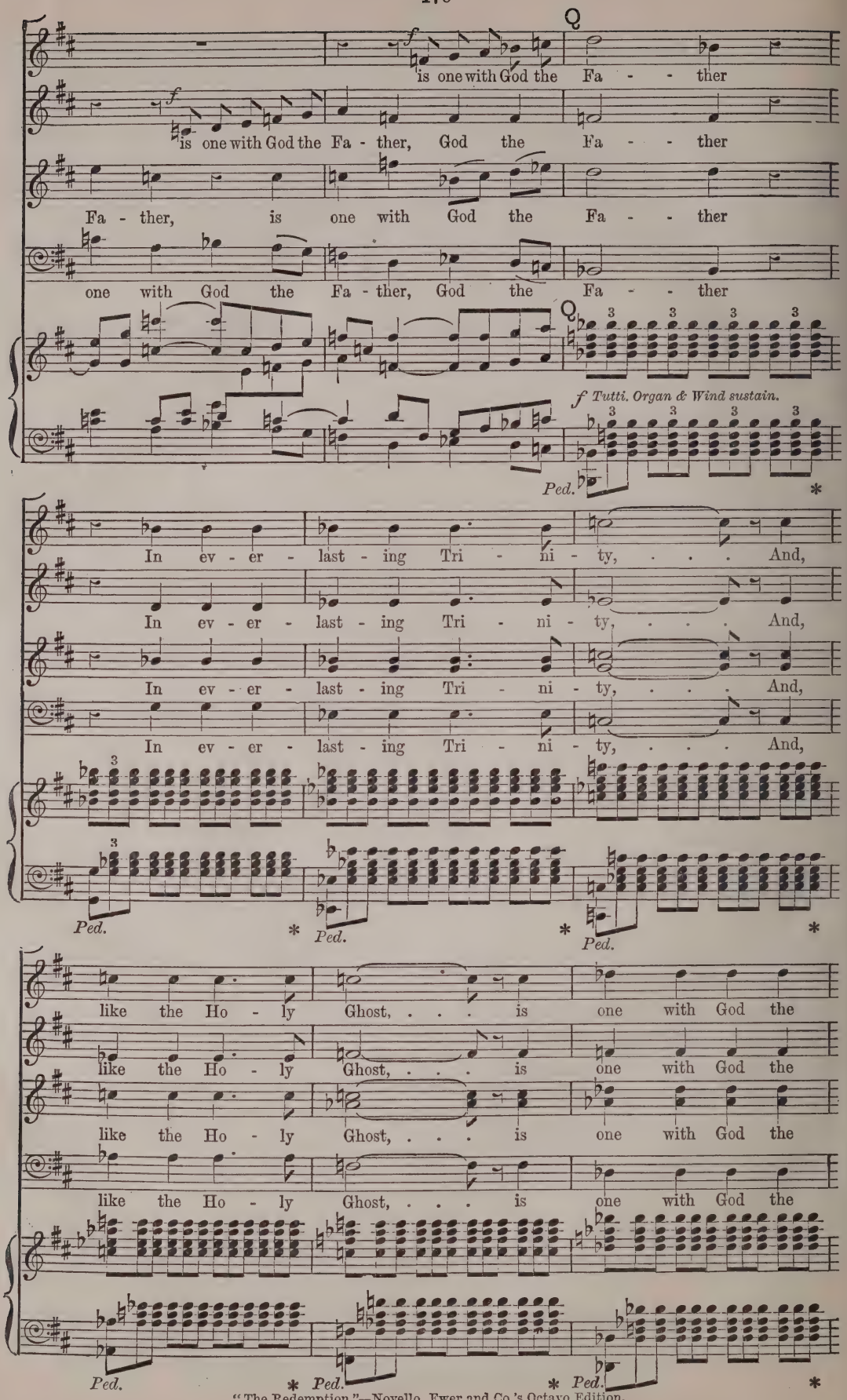
f

- last - ing Tri - ni - ty, . . is one with God the

f

- last - ing Tri - ni - ty, is one with God the Fa - ther, is . .

tr


is one with God the Fa - - ther
is one with God the Fa - ther, God the Fa - - ther
Fa - ther, is one with God the Fa - - ther
one with God the Fa - ther, God the Fa - - ther
f Tutti. Organ & Wind sustain.
Ped.
In ev - er - last - ing Tri - ni - ty, . . . And,
In ev - er - last - ing Tri - ni - ty, . . . And,
In ev - er - last - ing Tri - ni - ty, . . . And,
In ev - er - last - ing Tri - ni - ty, . . . And,
like the Ho - ly Ghost, . . . is one with God the
like the Ho - ly Ghost, . . . is one with God the
like the Ho - ly Ghost, . . . is one with God the
like the Ho - ly Ghost, . . . is one with God the

R

Fa - - ther In ev - er - last - ing Tri - ni -

Fa - - ther In ev - er - last - ing Tri - ni -

Fa - - ther In ev - er - last - ing Tri - ni -

Fa - - ther In ev - er - last - ing Tri - ni -

R

Ped. * Ped. * Ped. *

- ty, . . . And, like the Ho - ly Ghost, . . . is

- ty, . . . And, like the Ho - ly Ghost, . . . is

- ty, . . . And, like the Ho - ly Ghost, . . . is

- ty, . . . And, like the Ho - ly Ghost, . . . is

8va

Ped. * Ped. * Ped. *

one with God the Fa - ther In ev - er - last - ing

one with God the Fa - ther In ev - er - last - ing

one with God the Fa - ther In ev - er - last - ing

one with God the Fa - ther In ev - er - last - ing

8va

Ped. * Ped. * Ped. * Ped. *

S

Tri - ni - ty, ...

Tri - ni - ty, ... *ff* is one with

Tri - ni - ty, ... *ff* is one with God the

Tri - ni - ty, ... *ff* is one with God the Fa - ther,

8va

S

ff

Ped. * con Ped.

ff *poco allargando.* *ff*

is one with God the Fa - - - ther . . . In

poco allargando. *ff*

God the Fa - ther, God the Fa - - - ther . . . In

poco allargando. *ff*

Fa - ther, God the Fa - - - ther . . . In

poco allargando. *ff*

one with God the Fa - - - ther . . . In

poco allargando.

ff *ff* Wind.

Ped. *

ev - er - last - ing Tri - ni - ty. . . . .

ev - er - last - ing Tri - ni - ty. . . . .

ev - er - last - ing Tri - ni - ty. . . . .

ev - er - last - ing Tri - ni - ty. . . . .

Tutti.

Ped. * Ped. * Ped. * Ped. *

"The Redemption."—Novello, Ewer and Co.'s Octavo Edition.

THE END.

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VENI, CREATOR SPIRITUS	2/0	—	—
J. B. McEWEN.			
THE VISION OF JACOB	2/0	—	—
F. W. MARKULL.			
ROLAND'S HORN (Male Voices)	2/6	—	—
F. E. MARSHALL.			
PRINCE SPRITE (Female voices)	2/6	—	—
J. H. MEE.			
HORATIUS (Male voices)	1/0	—	—
MENDELSSOHN.			
ELIJAH (Sol-fa, 1/0)	2/0	2/6	4/0
ELIJAH (Pocket Edition)	1/0	1/6	2/0
MENDELSSOHN—*continued.*			
AS THE HART PANTS (42nd Psalm)	1/0		
COME, LET US SING (95th Psalm)	1/0		
WHEN ISRAEL OUT OF EGYPT CAME ...	1/0	—	5/0
(Ditto, Sol-fa, 0/9)			
NOT UNTO US, O LORD (115th Psalm)	1/0		
ST. PAUL (Sol-fa, 1/0)	2/0	2/6	4/0
ST. PAUL (Pocket Edition)	1/0	1/6	2/0
HYMN OF PRAISE (Lobgesang) (Sol-fa, 1/0) ...	1/0	1/6	2/6
LORD, HOW LONG WILT THOU FORGET ME	1/0	—	—
(Ditto, Sol-fa, 0/4)			
HEAR MY PRAYER (s. solo and chorus) (Sol-fa, 0/3)	1/0	—	—
Ditto Ditto	0/4	—	—
LAUDA SION (Praise Jehovah) (Sol-fa, 0/9) ...	2/0	2/6	4/0
THE FIRST WALPURGIS NIGHT (Sol-fa, 1/0)...	1/0	1/6	2/6
MIDSUMMER NIGHT'S DREAM (Female voices)	1/0	—	—
ATHALIE (Sol-fa, 1/0)	2/0	2/6	4/0
ANTIGONE (Male voices) (Sol-fa, 1/0)	4/0	—	6/0
MAN IS MORTAL (8 voices)	1/0	—	—
FESTGESANG (Hymns of Praise)	1/0	—	—
Ditto (Male voices)	1/0	—	—
CHRISTUS (Sol-fa, 0/6)	1/0	—	—
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TO THE SONS OF ART (Ditto) (Sol-fa, 0/3)	1/0	—	—
JUDGE ME, O GOD (43rd Psalm) (Sol-fa, 0/1½) ...	0/4	—	—
WHY RAGE FIERCELY THE HEATHEN ...	0/6	—	—
MY GOD, WHY, O WHY HAST THOU FORSAKEN ME (22nd Psalm)	0/6	—	—
SING TO THE LORD (98th Psalm)	0/8	—	—
SIX ANTHEMS for the Cathedral at Berlin. For 8 voices, arranged in 4 parts	0/8	—	—
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SEVENTH MASS, IN B FLAT	1/0	—	—
COMMUNION SERVICE, IN B FLAT, ditto ...	1/6	—	—
TWELFTH MASS (Latin)	1/0	1/6	2/6
Ditto (Latin and English) (Sol-fa, 0/9)	1/0	1/6	2/6
REQUIEM MASS	1/0	1/6	2/6
Ditto (Latin and English) (Sol-fa, 1/0)...	1/0	1/6	2/6
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LITANIA DE VENERABILI SACRAMENTO (B♭)	1/6	2/0	3/0
SPLENDENTE TE DEUS ... First Motet	0/3	—	—
O GOD, WHEN THOU APPEAREST ditto	0/3	—	—
HAVE MERCY, O LORD ... ... Second Motet	0/3	—	—
GLORY, HONOUR, PRAISE ... Third Motet	0/3	—	—
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THE PRODIGAL SON	1/6	—	2/6
GREAT IS THE LORD	1/0	—	—
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MISSA PAPÆ MARCELLI	2/0	—	—
MISSA BREVIS	2/6	—	—
MISSA "O ADMIRABILE COMMERCIUM" ...	[illegible]	—	—
H. W. PARKER.			
THE KOBOLDS	1/0	—	—
C. H. H. PARRY.			
DE PROFUNDIS (130th Psalm)	2/0	—	—
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L'ALLEGRO (Sol-fa, 1/6)	2/6	—	—
ETON	2/0	—	—
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JOB	2/6	—	—
DR. JOSEPH PARRY.			
NEBUCHADNEZZAR	3/0	4/0	5/0
Ditto, Sol-fa	1/6	2/0	2/6
B. PARSONS.			
THE CRUSADER	3/6	—	—
T. M. PATTISON.			
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THE MIRACLES OF CHRIST (Sol-fa, 0/9) ...	2/0	—	—
THE ANCIENT MARINER	2/6	—	—
THE LAY OF THE LAST MINSTREL	2/6	—	—

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J. F. H. READ.			
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BARTIMEUS	1/6	—	—
CARACTACUS...	2/6	—	—
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ROLAND ROGERS.			
PRAYER AND PRAISE	4/0	—	—
ROMBERG.			
THE LAY OF THE BELL (New Edition, translated by the Rev. J. Troutbeck, D.D.) (SOL-FA, 0/8) ...	1/0	1/6	2/6
THE TRANSIENT AND THE ETERNAL ...	1/0	—	—
DITTO, SOL-FA, 0/4			
ROSSINI.			
STABAT MATER (SOL-FA, 1/0)	1/0	1/6	2/6
MOSES IN EGYPT	6/0	6/6	7/6
CHARLES B. RUTENBER.			
DIVINE LOVE	2/6	—	—
C. SAINTON-DOLBY.			
FLORIMEL (Female voices)	2/6	—	—
CAMILLE SAINT-SAËNS.			
THE HEAVENS DECLARE—CŒLI ENARRANT (19th Psalm)...	1/6	—	—
W. H. SANGSTER.			
ELYSIUM	1/0	—	—
FRANK J. SAWYER.			
THE STAR IN THE EAST	2/6	—	—
SCHUBERT.			
MASS, IN A FLAT	1/0	1/6	2/6
COMMUNION SERVICE, ditto	2/0	—	3/6
MASS, IN E FLAT	2/0	2/6	4/0
COMMUNION SERVICE, ditto	2/0	2/6	4/0
MASS, IN B FLAT	1/0	1/6	2/6
COMMUNION SERVICE, ditto	2/0	—	3/6
MASS, IN C	1/0	1/6	2/6
COMMUNION SERVICE, ditto	2/0	—	3/6
MASS, IN G	1/0	1/6	2/6
COMMUNION SERVICE, ditto	2/0	—	3/6
MASS, IN F	1/0	1/6	2/6
COMMUNION SERVICE, ditto	2/0	—	3/6
SONG OF MIRIAM (SOL-FA, 0/6)	1/0	—	—
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THE KING'S SON	1/0	—	—
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COMMUNION SERVICE IN C	1/6	—	—
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R. SLOMAN.			
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ALICE MARY SMITH.			
THE RED KING (Men's voices)...	1/0	—	—
THE SONG OF THE LITTLE BALTUNG (ditto)	1/0	—	—
DITTO, SOL-FA, 0/8			
ODE TO THE NORTH-EAST WIND	1/0	—	—
ODE TO THE PASSIONS	2/0	—	—
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MASS, IN C MINOR	2/6	—	—
CHARLTON T. SPEER.			
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SPOHR.			
MASS (for 5 solo voices and double choir)	2/0	—	
HYMN TO ST. CECILIA...	1/0	—	
CALVARY	2/6	3/0	[illegible]
FALL OF BABYLON	3/0	3/6	[illegible]
LAST JUDGMENT (SOL-FA, 1/0)	1/0	1/6	[illegible]
THE CHRISTIAN'S PRAYER	1/0	1/6	[illegible]
GOD, THOU ART GREAT (SOL-FA, 0/6)	1/0	—	
HOW LOVELY ARE THY DWELLINGS FAIR...	0/8	—	
JEHOVAH, LORD OF HOSTS...	0/4	—	
JOHN STAINER.			
THE CRUCIFIXION (SOL-FA, 0/9)	1/6	2/0	—
ST. MARY MAGDALEN (SOL-FA, 1/0)	2/0	2/6	[illegible]
THE DAUGHTER OF JAIRUS (SOL-FA, 0/9) ...	1/6	2/0	—
C. VILLIERS STANFORD.			
EDEN	5/0	6/0	
THE VOYAGE OF MAELDUNE	2/6	3/[illegible]	
CARMEN SÆCULARE	1/6	—	
THE REVENGE (SOL-FA, 0/9)	1/6	—	
GOD IS OUR HOPE (46th Psalm)	2/0	—	
ŒDIPUS REX (Male voices)	3/0	—	—
THE BATTLE OF THE BALTIC	1/6	—	
H. W. STEWARDSON.			
GIDEON	4/0	—	
J. STORER.			
THE TOURNAMENT	2/0	—	
E. C. SUCH.			
NARCISSUS AND ECHO...	[illegible]	—	
GOD IS OUR REFUGE (46th Psalm)	1/0	—	
ARTHUR SULLIVAN.			
THE GOLDEN LEGEND (SOL-FA, 2/0)	3/6	4/0	
ODE FOR THE COLONIAL AND INDIAN EXHIBITION	1/0	—	
FESTIVAL TE DEUM	1/0	1/6	
W. TAYLOR.			
ST. JOHN THE BAPTIST	—	4/0	
A. GORING THOMAS.			
THE SUN-WORSHIPPERS	1/6	—	
E. H. THORNE.			
BE MERCIFUL UNTO ME	1/0	—	
FERRIS TOZER.			
KING NEPTUNE'S DAUGHTER (Female Voices)	2/6	—	
VAN BREE.			
ST. CECILIA'S DAY (SOL-FA, 0/9)	1/0	1/6	[illegible]
CHARLES VINCENT.			
A NIGHT IN FAIRYLAND (Female Voices) ...	1/6	—	
THE VILLAGE QUEEN (Female voices)	2/6	—	
THE LITTLE MERMAID (Female voices)	2/6	—	
W. M. WAIT.			
THE GOOD SAMARITAN	2/0	—	
R. H. WALKER.			
JERUSALEM	3/0	—	
WEBER.			
IN CONSTANT ORDER (Hymn)	1/6	—	
MASS, IN G (Latin and English)...	1/0	1/6	
MASS, IN E FLAT (Ditto)	1/0	1/6	
COMMUNION SERVICE, IN E FLAT	1/6	—	
JUBILEE CANTATA	1/6	1/6	
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S. S. WESLEY.			
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J. E. WEST.			
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C. LEE WILLIAMS.			
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A. E. WILSHIRE.			
GOD IS OUR HOPE (Psalm 46)...	2/0	—	
THOMAS WINGHAM.			
MASS, IN D	3/0	—	
TE DEUM (Latin)	1/6	—	
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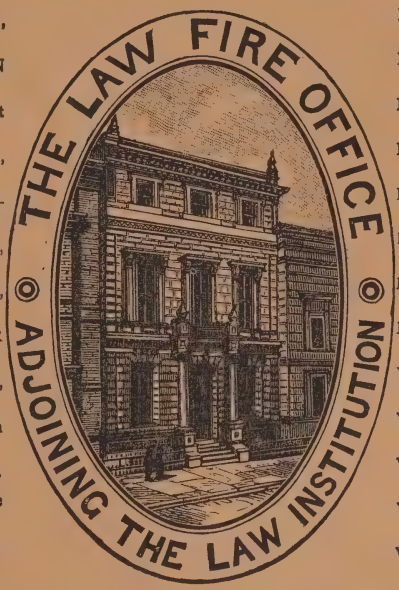

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MOSCHELES	ANDERSON	CUSINS	PARRATT	FANNY DAVIES
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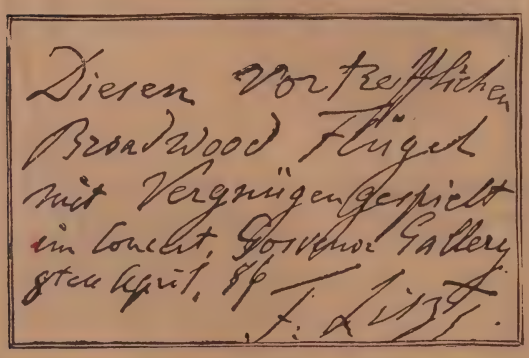
Fac-simile of a letter from LISZT, *dated April* 8, 1886.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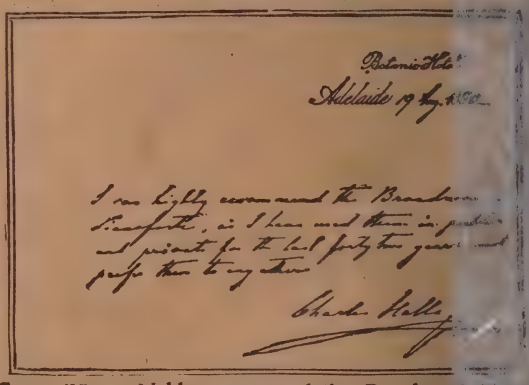
Broadwood Flügel
mit Vergnügen gespielt
im Concert, Grosvenor Gallery
8ten April, 86
F. Liszt.

Translation: "At the Concert, Grosvenor Gallery, April 8, 1886, I played with pleasure on this admirable 'Broadwood' Grand Pianoforte."

Fac-simile of a letter from Sir CHARLES HALLÉ, *Dated August* 19, 1890.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Adelaide 19th 1890

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